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THAMES VALLEY

# RADIO GUIDE

The Magazine  
of Independent  
Local Radio

**ELTON JOHN**  
**goes to war**

Top DJs tip  
the New Stars  
of 1977

**WIN**  
**Bedroom**  
**furniture**  
**worth**  
**£350**

**GLEN**  
**CAMPBELL**  
**pullout**  
**mini-poster in**  
**full colour**

# Radio's big night out



High standards chasing 10 awards . . . Leslie Williams of Saatchi and Saatchi (left) receives the best radio commercial award for 1976 from Terry Bate, chairman of the AIRC organising committee. Three awards, four winners: (left to right): Derek Gorman of Radio Forth, Keith Milligan of the agency T. Richard Johnson, Peter Perrin and Tony Hertz of Radio Operators . . . and (right) the array of awards before the presentations at the Europa Hotel.

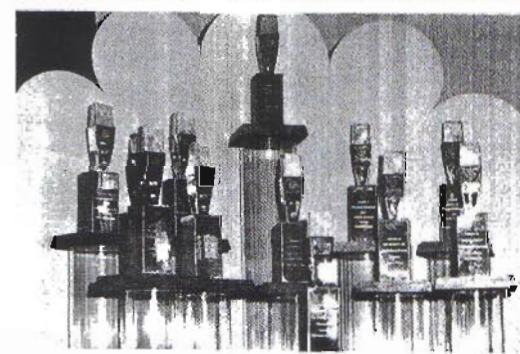
LONDON'S EUROPA Hotel on the fringes of Mayfair was the venue for the first-ever Radio Campaign Awards dinner and presentation organised by the Association of Independent Radio Contractors Limited.

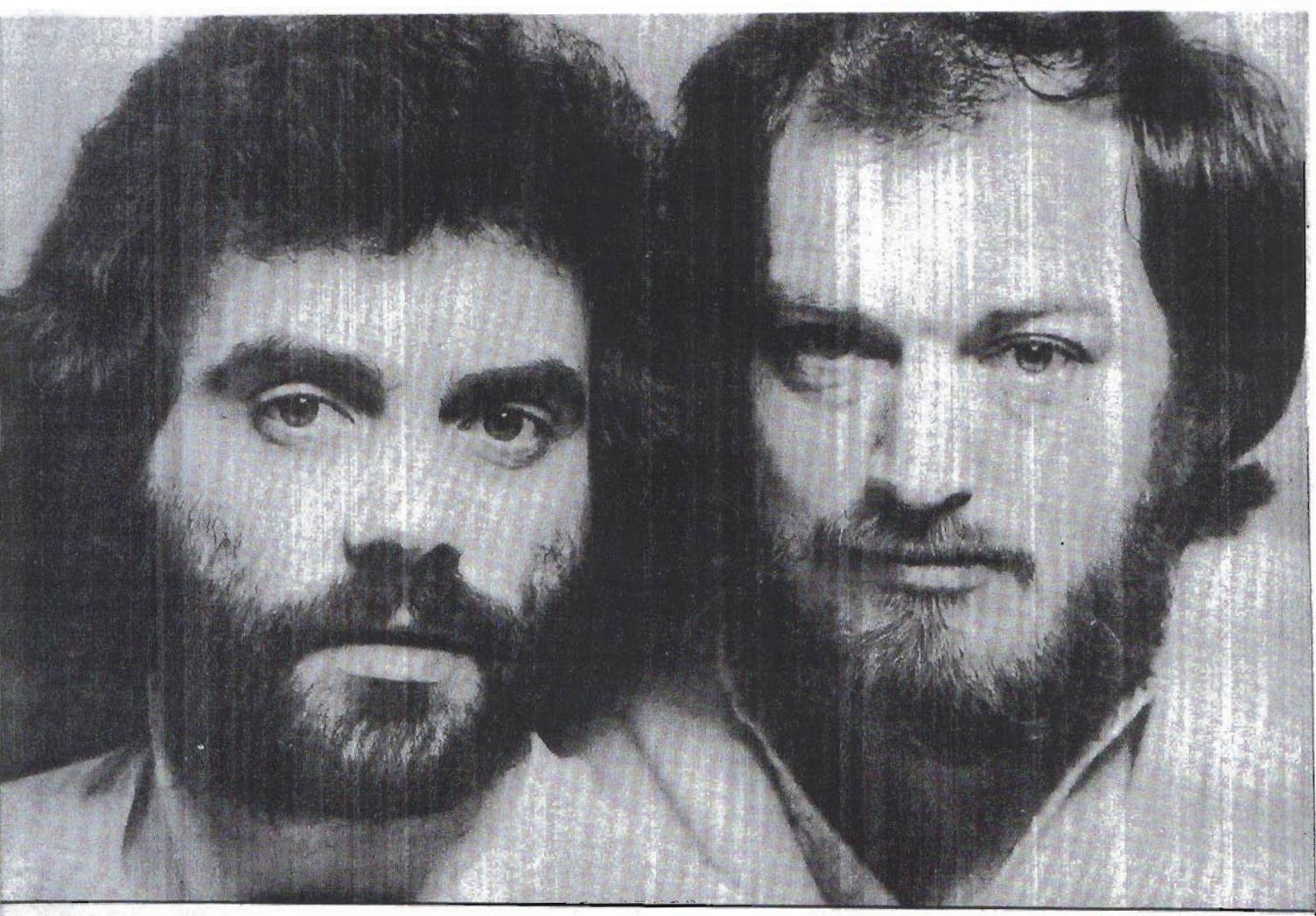
Well over 700 radio commercials were entered and judged by a panel of judges from the cream of the country's creative media and marketing talent and an audience of over 500 people from the radio, record and advertising industries gathered to find out who was going to lift the 10 top awards of silver and gold microphones for the best radio commercials of 1976. Host for the evening was Austin Mitchell, versatile man-about-the-media (one-time Yorkshire Television personality and now a director of Pennine Radio).

The best station-produced commercial came from Piccadilly Radio in Manchester, and Radio Forth in Edinburgh picked up the best station promotion/public service announcement.

In the consumer section, T.N.T. Studios were the winners and Chrysalis Records won the records and music category award. McEwans' advertising agency Leo Burnett picked up the silver microphone award for the best food and drink ads, and the London Evening News West ads produced by Saatchi and Saatchi were the winners in the entertainment/media category. Saatchi also picked up an award for their British Caledonian ads in the travel and recreation category and the Fine Fare supermarket chain won the retail stores award. In the general category, a silver microphone went to Johnson's Car Wax. In the special awards category, Leo Burnett again picked up an award for their use of the music which accompanied their McEwans' ad.

The top award of a golden microphone was won by Saatchi for their British Caledonian Airways advert.





IT WAS A VERY GOOD YEAR — 1976 was very good for talented artists who finally made it to the top after years of hard work. Kiki Dee, Joan Armatrading, Sutherland Brothers and Quiver, Thin Lizzy — and especially Gallagher and Lyle.

Not many people in the pop world would object if we said that 1976, above all, belonged to Gallagher and Lyle.

For a long time, experts in the music business have appreciated the talents of the Scottish duo, and now the record-buying public have joined the fan club. In 1976, their outstanding success revolved around their album, *Breakaway*. The title track was recorded by Art Garfunkel, who had a hit with it in America; *Heart On My Sleeve* was one of the tracks on Bryan Ferry's Top Ten EP.

Close friends since they were youngsters, Gallagher and Lyle have written hits before, but this was the year they found the big time as performers. Three hit singles — *I Wanna Stay With You*, *Heart On My Sleeve* and *Breakaway* — were on the best-selling album which was produced by David Kershenbaum.

The sessions which were to lead to the success of Gallagher and Lyle were recorded after two changes of direction. The Scots integrated themselves into a band with people they had worked with before, such as the brilliant saxophonist Jimmy Jewell, and they changed producers.

Although the band concept worked well and producer Kershenbaum came up with the goods, the invaluable catalyst was engineer Geoff Emerick, a vastly experienced record-

# TOPS IN 76

by Marlyn Sutton

ing man who worked on such classics as *Sergeant Pepper* and *Band On The Run*. *Breakaway* is a technically superb album, with the crisp, clear sound that has become Emerick's professional trademark.

At 31, Benny Gallagher is the younger member of the duo. He and his wife, Diane, have two sets of twins, aged seven and eight. Graham Lyle (32) and wife Pat have three children, all under eight. The Scots started working together when they were young lads in their hometown of Largs, in Ayrshire. They moved to London after playing in various local bands and landed a song-writing contract with The Beatles' company, Apple. One of their compositions, *Sparrow*, was recorded by Mary Hopkin and they have been respected songwriters ever since. When McGuinness Flint was formed, Gallagher and Lyle became

integral parts of the band and wrote most of its characteristically tuneful pop material.

*When I'm Dead and Gone* was a pop classic and was the duo's first Number One. McGuinness Flint came to rely heavily on their songs and the distinctive sound of Graham Lyle's mandolin.

After leaving McGuinness Flint, they spent the next five years producing quality albums that did not sell well, and touring Britain's concert halls. They also released a string of good singles which almost made the charts.

It is a tribute to their considerable talent that those songs, despite not being chart hits, remain popular.

*Give a Boy a Break*, *I Believe In You*, and *Shine a Light* will be whistled and hummed when some of the big hits of the past five years are long forgotten.

All of Britain's Independent Local Radio stations have played a part in Gallagher and Lyle's breakthrough, because most of their recorded work is featured heavily. Their particular brand of quality Adult Contemporary Music is perfect for radio, and Gallagher and Lyle freely acknowledge their debt to the independent network.

During the past year they have recorded concerts for several of the stations and been interviewed by practically every station at one time or another. And now that Independent Local Radio is clearly capable of breaking new talent, *Radio Guide* talked to some ILR personalities and asked them who they tip to make it in 1977. Their answers, see overleaf, make the future look very exciting ... 3

# TOPS IN 77

Will rock's unsung heroes break through to the top in 1977? There's a tremendous strength in rock music at the moment. But can the DJs of Independent Local Radio tell us who's going to make it big in the next twelve months?

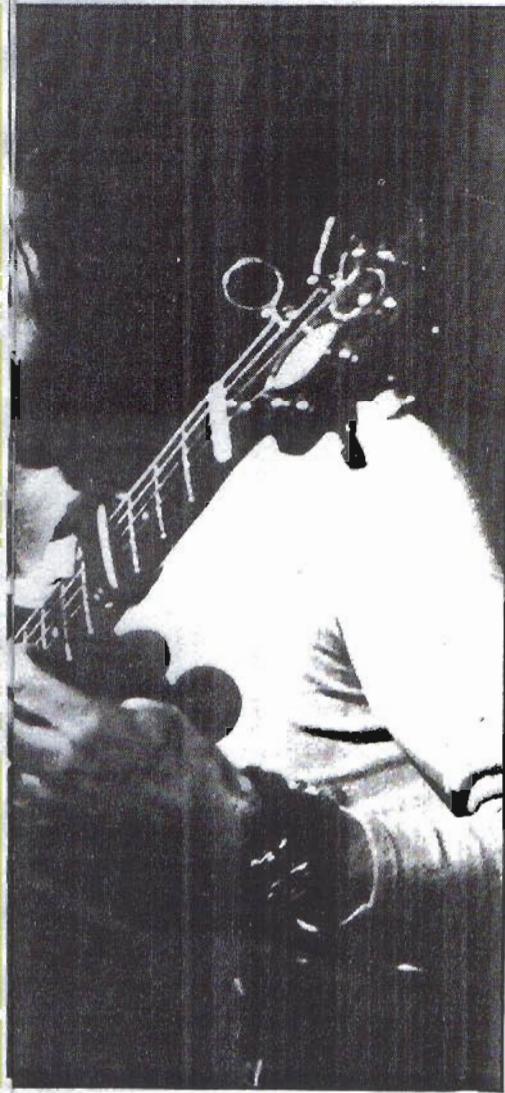


DARYL HALL AND JOHN OATES (above) made their presence felt on this side of the Atlantic in 1976. But Mike Allen of Plymouth Sound would like to see the talented duo make it really big this year. Tony Gilham of Radio Teen plumps for COTTON, LLOYD AND CHRISTIAN, an American trio who are almost unknown over here. George Ferguson of Beacon 303 goes for RICK SPRINGFIELD (below) "because he makes good, entertaining pop music that I don't have to think about", while Paul Prenter of Downtown is backing HEART to hit the highspots in '77. He says their last album was "incredibly good" — and there are a lot of other DJs who agree.

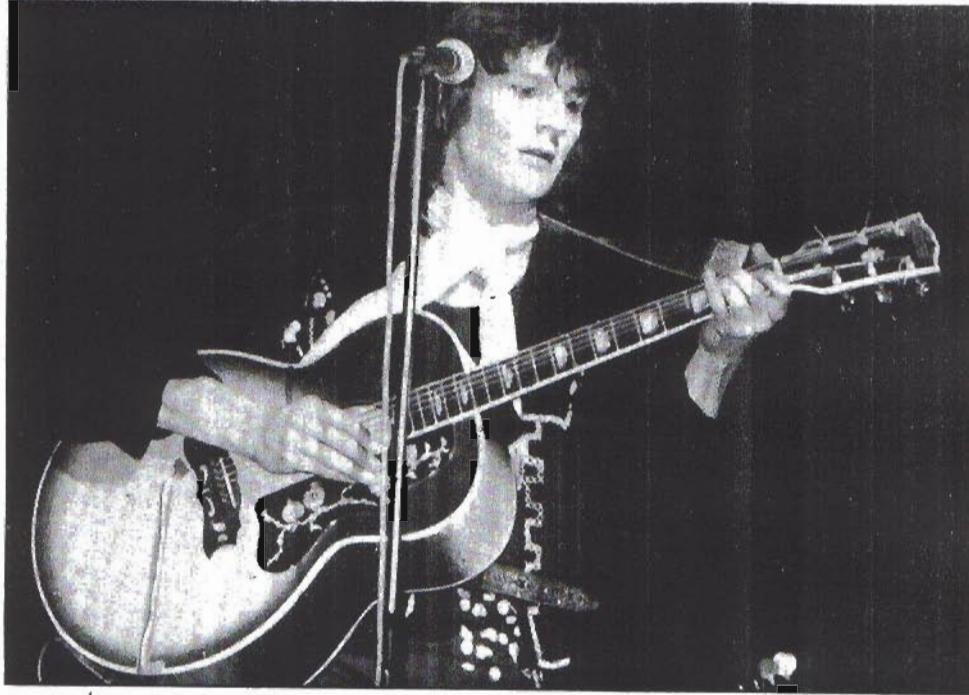


FLEETWOOD MAC (right) could be back in '77, according to Dave Lincoln of Radio City. The veteran British blues band has had a hard time since the heady days of 1968, when they were riding high in the charts. But they've got some new blood and found success all over again in America — and rumour has it they're out to rediscover Britain this year. Charles Coghill of Swansea Sound fancies ABIGAIL BROWNE (above) as a name to watch. And, gentleman that he is, he even refrains from mentioning her recent record about guava jelly, with its naughty, sensual lyrics. There's a lot of support around for SPLINTER, too. Mike Taylor of Metro Radio would like to see them make it again in '77 and Liz Allen of Pennine Radio agrees with him. She thinks they deserve it for the best reason in the world, 4 "because they're good, very good indeed."





GORDON GILTRAP (left) is a spectacular, technically-brilliant guitarist, with a unique, classically-influenced style. *Dave Jamieson* of BRMB reckons he will soon overtake both Mike Oldfield and David Bedford in this particular corner of the rock music field. *Nicky Jackson* of Radio Victory can't see why people turn a blind eye to the talents of GINO VANELLI (right) — he's tipping him for success in Britain in the next few months. And *Radio Hallam's Ray Stuart* is rooting for one of his local bands, BITTER SWEET. He says they've been together now for 15 years and deserve to break through to real success with a wider national audience in the next few months.

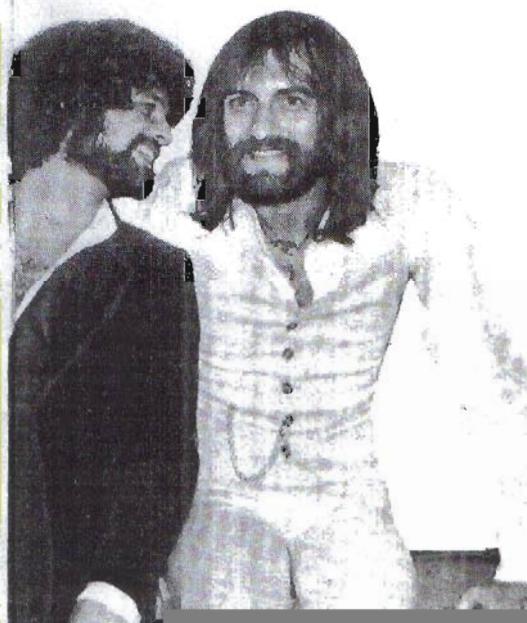


GRAHAM PARKER AND THE RUMOUR (below) have not been together long. But they've won over both *Andy Archer* of Radio Orwell and *Radio Forth's Mike Gower*. Andy points out that one of his reasons for wanting them to succeed is that the band features guitarist Brinsley Schwarz, who used to have an excellent group of his own. Mike agrees, but he's got a complaint. "Why don't they play in Scotland more?" he asks. "We want to see more of them."

MURRAY HEAD (above), the British singer who toured with Elton John last year, gets a double vote of confidence from our expert tipsters. Both *Pete Wagstaff* of Radio Trent and *Neil French Blake* of Thames Valley rate his chances of a breakthrough as being very high. *Pete Reeves* of Piccadilly Radio is sure that FIREFALL are on the way to becoming a very big name. And *Richard Park* of Radio Clyde identifies the talented ROBERT PALMER as a man poised for stardom.

While all the other DJs we spoke to tipped more or less obvious front-runners in the fiercely competitive race for the top, *Dave Cash* of Capital Radio took a slightly different line. He's most interested in LOU REIZNER, one of the back-room boys of rock and the man who turned the London Symphony Orchestra on to The Who. Reizner's new double album of Beatles songs sung by a whole galaxy of star artists will certainly sell well and could be a major influence on the sound of '77. Finally, just four more tips from *Radio Guide* staff: JOHN MARTYN, CAROL GRIMES, BARBARA DICKSON and STEVE ASHLEY. Four artists with very different styles, but all, in their way, bound to make an impact in '77.

And that seems to be the key to what we can expect in the next few months. Anything goes — and the field is wide open for any new talent with skill, energy and genuine style.





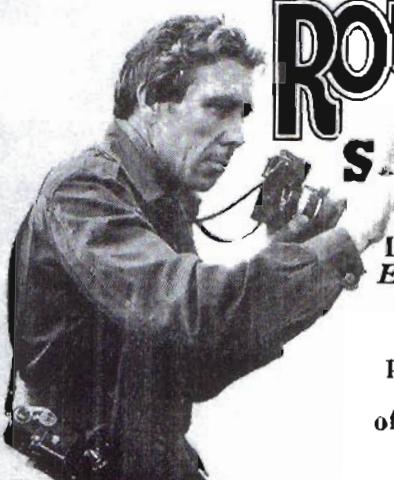
Juan Peron was not the strongest of men and without Eva he would certainly not have succeeded to the presidency. That's the way I played him.

I was intrigued by Eva Peron and, by the time I became involved in doing the work, I became sympathetic towards her. In order to sing the part I had to.



## ROUNDABOUT WITH SNOWDON

To mark the London premiere of *Evita*, Lord Snowdon photographed the opera's principals, published here with the stars' opinions of the main characters



THE FUSION of such creative talents as Tim Rice and Andrew Lloyd Webber is an event of special significance. *Jesus Christ Superstar* brought them overwhelming early success. *Evita* is their latest, and arguably their greatest, collaboration. Based on the life of Eva Duarte, who became the second wife of Juan Peron the Argentinian dictator, it is currently available only on record, pending finance to stage the opera. Described in Rice's lyrics as "the biggest social climber since Cinderella", Eva Peron is played by Julie Covington. She has already been assured of a hit from the work, *Don't Cry For Me*



*Argentina*, and both Tony Christie and Barbara Dickson have singles taken from it. *Evita* is one of several new works with their roots on both electric and acoustic music: symphony orchestras and electric guitarists on the same platform. But will such works be the classical music of the Nineties and challenge the established composers like Beethoven, Mozart and Verdi? Over the page we present a searching three-page debate about whether it's time Beethoven, Mozart and Verdi were moved over to make room for Lloyd Webber, Neil Ardley and many others who are pushing at the boundaries between pop and classics.

## WIN



So that you may sample Tim Rice and Lloyd Webber's new work, we're giving away six copies of the *Evita* double album as prizes in a simple, free competition. If you can tell us in the space provided below, the name of the actor who played the lead in Lloyd Webber's musical *Jeesus* and yours is one of the first six correct entries opened on February 1, 1977, we'll send you a copy of *Evita*. Send your entries to "Opera", Radio Guide, PO Box 40, Kettering, Northants, to arrive not later than last post on January 31, 1977. The lead in *Jeesus* was played by . . .

NAME . . . . .

ADDRESS . . . . .

# ROLE OVER,

The introduction of electric music into the classical domain has recently gathered momentum with major works from some of the world's finest young rock composers. But will their music ultimately oust Beethoven's works as the popular classics of the age?

the visionary composer. But people like Liszt were in a minority and the rift became even wider. Some composers aimed at an increasingly dwindling elite. One went so far as to say: "Music need only be written for upper class minds." Today his music is still played, but it is a sure box office disaster. Others considered their audiences' tastes should be pandered to, rather than catered for, and this led to a glut of deservedly forgotten trash.

What price classical and pop comparisons now?

In both areas the material which has lasted has been written by composers trying to retain their individuality while still remembering their audiences.

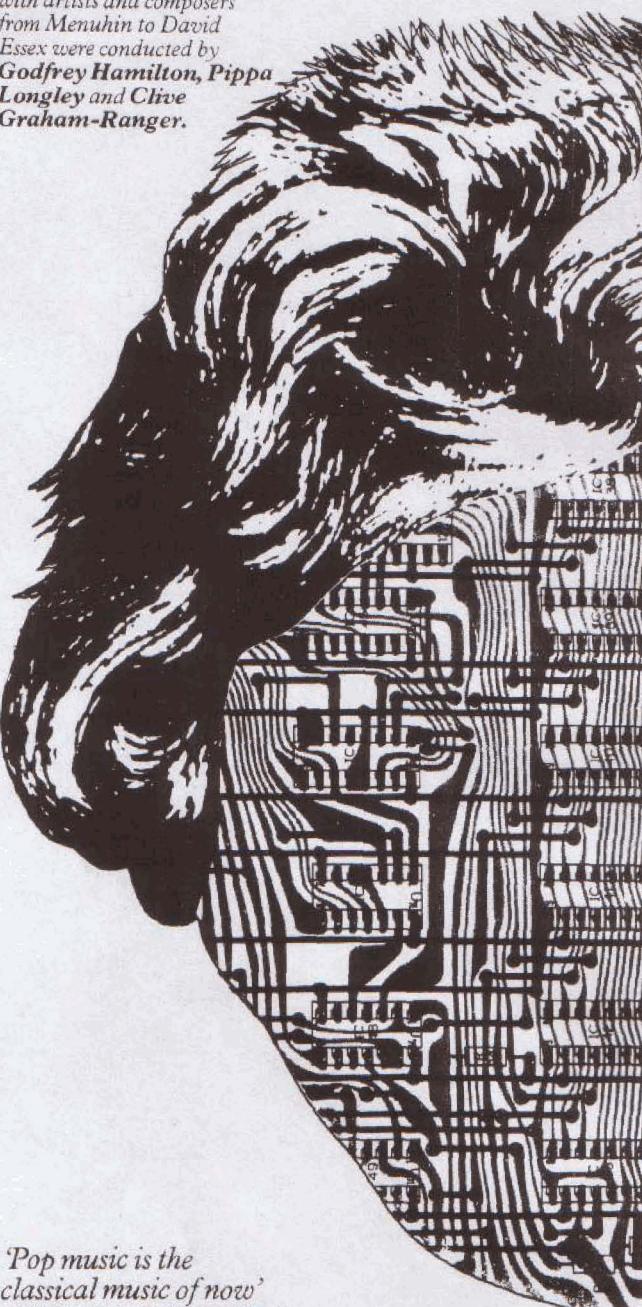
Classical music lovers tend to live in a museum culture, rejecting the events of the last 50 years. Pop fans are just the opposite. The occasional nostalgia trip, like Laurel and Hardy's *On The Trail Of The Lonesome Pine* last year, or the rehabilitation of Fifties Rock 'n' Roll, is peripheral, not central, to rock's development.

Development, though, does not necessarily imply progress or even improvement — and this is where the problem comes when evaluating the worth of music which attempts to open up wider horizons.

So-called Classical Rock of the Emerson, Lake and Palmer or Tomita variety is a dead end because it merely "prettifies" the original classical work. Bands like The Enid, whose styles range from Schubert (1820) to Rachmaninov (1910) and plainsong (1200), offer even less because they add nothing to the old clichés of a defunct classical tradition.

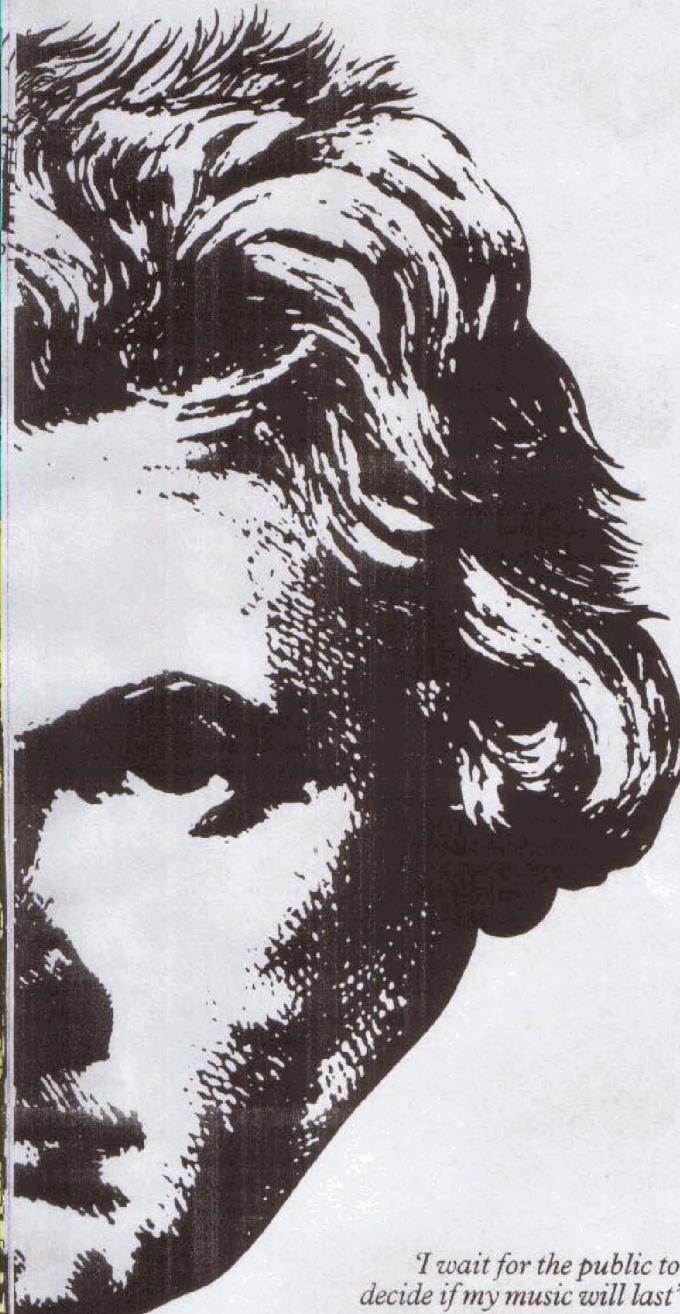
Recently Gordon Giltrap

*Our debate is opened by Clive Bennett: interviews with artists and composers from Menuhin to David Essex were conducted by Godfrey Hamilton, Pippa Longley and Clive Graham-Ranger.*



*Pop music is the classical music of now'*  
PAUL McCARTNEY

# BEECHWOOD?



*I wait for the public to decide if my music will last'*  
DAVID BEDFORD

has resurfaced with his Blake-inspired work *Visionary*. This too draws on classical chord progressions, but Giltrap's approach is questing rather than kleptomaniac and his music suggests he has the potential to add to this archaic origin, rather than simply re-plough the same field interminably. That criticism could be made of new material from Tangerine Dream and Vangelis.

A number of other large-scale or grandly conceived works have appeared over the last few months, suggesting either renewed commercial or musical interest in this expansion of form. Apart from the reconstitution of Yes with Rick Wakeman (and let us hope that will end Wakeman's current enmeshment in his own conceits) there has been new and old material from the classically-oriented Renaissance and from Jon Lord, whose *Sarabande* approximates to the outward shape of a Baroque Dance Suite.

Moving away from classical roots, Neil Ardley has recorded his *Kaleidoscope Of Rainbows* which casts its net far beyond the Euro-American tradition. It uses as its basis a Balinese scale and this provokes some extraordinarily original textures and rhythms. Less successful was another work with oriental roots, Yamashta's *Go*, a piece that proved no more than the obvious fact that music requires substance, not merely a collection of brilliant improvising virtuosos.

Back with classical sources, David Bedford has produced two narrative works, *The Ancient Mariner* and *The*

*Odyssey*, and back with the Yes offshoots, there is John Anderson's piece based on his own story, *Olias of Sunhillow*.

Most ambitious of all is the latest Rice/Webber extravaganza, *Evita*, a stunningly eclectic work drawing on sources ranging from Sondheim and Kurt Weill to Gilbert and Sullivan. Much of it is pastiche but it works. It also ranges far more widely than the other pieces in its choice of keys and its sense of structure, but, as Robert Fripp once said, you can get away with almost anything provided you eventually return to meet your audience's expectations. Lloyd Webber's immensely attractive and gooey ballads are always ready and waiting at the end of the tunnel.

All these pieces, however experimental, have their feet firmly in recognisable tonal territory, the doh, ray, me, fa, soh, la, te, doh we all remember from primary school. This is inevitable if wide popularity is to be achieved, and it is at this point that the main difference between pop and classical music becomes apparent. Classical composers of tonal music use harmonies that develop to create an ebb and flow of tension that can control the shape of a work over several hours, if necessary. Pop is based on non-developing or static harmonies and this is its strength (in improvisation and simple repetition) and its weakness (climaxes are reached by increases in volume or external effects rather than by purely musical means). This makes it very difficult to extend a work into large time spans without inducing crashing monotony — and so far pop composers

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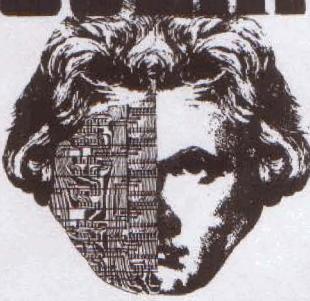
# ROLE OVER, BEETHOVEN?

solving this problem. Until they do they are unlikely to fill the role of the Art Music composer, for their music lacks the backbone to make it constantly renewable.

Does this matter? Of course not, so long as pop music offers entertainment rather than visions of Universal

Truth. If composers like Rick Wakeman want to claim they are writing the symphonies of the Seventies that is their concern. But by adopting virtually obsolete titles they are inviting comparisons with the past and they should not be peeved if people view their efforts as wanting.

Contemporary composers should not be thinking of posterity anyway. Their role surely is to give their music originality and relevance for today, by searching for new, but still accessible, ways of making it. Its success will then depend on its marketing. And that is another story.



**Tim Rice and Andrew Lloyd Webber**, creators of *Jesus Christ Superstar* and more recently *Evita* (an opera based on the life of Eva Peron, second wife of the Argentinian dictator):

**Lloyd Webber:** "Most composers are influenced by things they've heard since they were about three years old. We feel we have created our own musical language. *Evita* is not aimed at a specific audience: classical highbrow, the pop market, easy listening lowbrow. It's a popular work which uses modern electronic techniques in a way which has been practised for at least the last 20 years."

**Rice:** "What we have written is simply a modern opera for everyone to enjoy. Listen closely and you'll hear pastiches of *My Fair Lady* and *Over The Rainbow* as well as classical and electric elements. The music of the Nineties? We hope so. *Porgy And Bess* is getting its first full stage production in New York right now and the tickets are like gold dust."

**David Essex**, who came to fame via the rock opera *Godspell*: "I only know one type of music and that's good music. It's a question of whether I feel that the music is good and well-performed. Will any pop tunes last? I suppose so, I suppose the answer is yes... The Beatles."

**Yehudi Menuhin**, child prodigy and giant of the classical music scene:

"I would not like to be associated with either side of the fence in this dialogue. I am very much across the fence... I have the greatest admiration for the spontaneous music of the young, music that gives a sense of joy and rhythm. This is essential to any era, but I do want to see it, obviously, at its highest level; and that level was embodied in The Beatles in their early days.

"I deplore cheapness, the vulgarity whereby music is degraded... but it happens. It happens in the classical field but in the popular field it happens to a greater degree.

"I enjoy classical jazz very much, I find it touching and enjoyable. Stephen Grapelli can, with the violin, do what I cannot... and that is to improve mood and colour."

**Derek Jewell** of *The Sunday Times* said of Neil Ardley's latest composition, *Kaleidoscope Of Rainbows*: "It's made to be savoured, enjoyed and, maybe, thought about a bit: for within it lies a part of the musical future."

**Neil Ardley** says: "The classical music of the Seventies demands the greater involvement of the performing musicians. This is happening to a certain extent as a cross-over from pop music, but it should be encouraged as I feel



Paul Nicholas and Dana Gillespie in the Rice/Lloyd Webber *Jesus Christ Superstar*

that playing the notes is only half of the music. "My music has to be put together in a certain way. It is very structured, rather like a cantilevered building which is then decorated with a fine mural.

When the structure is completed I go back and modify it to satisfy, also, on a more emotional level. But there must still be a solid framework, which is where the music began. Looking back we can see that Beethoven, Bach and many others also worked using this principle."

**Barbara Dickson**, who first came to public notice in the West End of London stage musical *John, Paul, George, Ringo... and Bert*, is currently pursuing a successful solo career. She is also cast as the mistress in *Evita*:

"As to modern so-called classical music... I don't think it works. So much of the new music is pretentious. Popular music is credible, I like it and so do many millions of other people. But it seems to me that many pop musicians are ashamed of their roots and shun

the label pop because they don't think it adds anything to their credibility."

**David Bedford**'s *The Odyssey*, which is based on Homer's story of Odysseus, is the latest of his works and again involves collaboration with Mike Oldfield: "I write music because I feel like it and if anyone likes it so much the better. It needs an audience, of course, but I don't write for one and I certainly don't change a piece to make it more popular.

"The most-performed piece of mine, *Music For Albion Moonlight*, I wrote 12 years ago. I wait for critics and the public to decide whether my music will last."

**Jon Lord**, classically trained keyboard player with Deep Purple, who has recently released a major solo work entitled *Sarabande*: "I've never liked the 'Classical Rock' label especially since it has been thrown at me. *Evita* is orchestrated, but that doesn't make it classical.

"You could make comparisons with Gershwin. He was a man who had 'classical

aspirations', but a lot of critics called him a good pop songwriter. *Porgy and Bess* for example, was a jazz orchestrated work that really did work.

"I think some rock and pop will last, but the very nature of it makes it music of its time."

**Paul Jones**, one-time member of the Manfred Mann group, has successfully crossed over from pop to theatre. He combines both in his role as Juan Peron in *Evita*:

"It's possible that *Evita*, the works of Mike Oldfield, Dave Bedford and Neil Ardley will be the backbone of classical music in 20 or 30 years' time. That the London Symphony Orchestra will augment its line-up with really good electric musicians under the baton of an Andre Previn is obviously desirable, and the sooner the better. There should be no barriers in music..."

**Lou Reizner**, the man behind the orchestrated *Tommy*, who has recently released his latest work, *All This And World War II* featuring new arrangements of Beatles songs performed by a galaxy of top rock stars:

"I'm very attracted by new moves in music, particularly the work of Neil Ardley. My own theory about modern classical music is that it must appeal to as many people as possible, have great melody lines (something Beethoven

knew about in much the same way as Lennon and McCartney did) and be well-packaged. Certainly I don't feel there should be an delineation between pop and classical works; whether there will ever be a fusion of the two... that's anybody's guess."

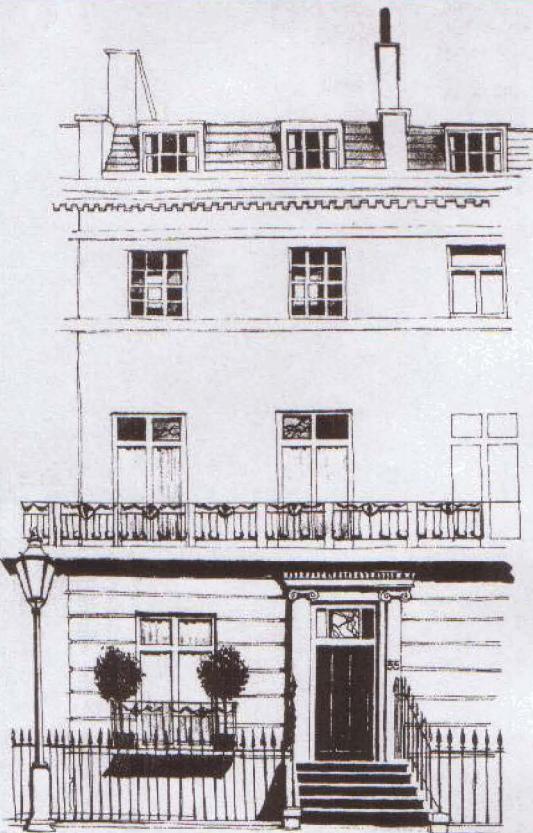
**Gordon Giltrap**, whose *Visionary* is based on the poems of William Blake:

"I think that Mike Oldfield, Yes and similar people will be viewed by future generations in the same way we look back on Beethoven and Sibelius. The well-structured pop music of today is the classical music of tomorrow."

**Manfred Mann**, whose Earth Band have become almost as popular as his original group with lead singer Paul Jones:

"Staying power? It's very difficult to say — it hasn't been proved what exactly has lasting quality. The Beatles come to mind automatically, but there are so many good songs about. Generally speaking, the durable songs are the successful ones.

"There is a tendency in musical circles to analyse classical music, its form and rhythm. There's a snobbery of knowledge. Technical knowledge of classical music is a smokescreen, music is designed to reach the subconscious, and I think that all music needs to be given is your ear."



DREAMWEAVER Gerald Harper — leading member of the affluent squirearchy in the popular ITV series *Hadleigh* and the champagne and roses presenter of Capital Radio's *Sunday Affair* — has been thinking about his dream house ("any one of those beautiful houses in Egerton Crescent, southwest London") and how he'd furnish it, since his marriage eight months ago to Carla Rabalotti.

"Not that I'll have it all my own way," he explained, sitting at the scrubbed pine table in the kitchen of their home in west London. "The 'general' will have the final say on furnishing and decorations.

"The only rooms I'll be at all insistent about are the bathroom and my study . . ." "... Which is sacrosanct," laughed Carla. "Gerald tends to get a bit tetchy if I go in there to use the phone without first knocking on his study door."

"The most important thing about any house I live in," continued Harper, "is that it must have space and light. Previous generations knew all about such things . . . the usefulness of a high ceiling to give an airiness to a room. None of your modern cramped quarters with low ceilings to cram as much into as small a space as possible."

Harper's bathroom, he ex-

# A DREAM OF PEACE AND ROMANCE

*Everyone has a dream house. Whether it's a question of castles in Spain or the semi round the corner, your ideal house is a complete expression of your personality. For Gerald Harper and his wife Carla, the dream is so vivid that they've already planned it out down to the last detail — double bath, fabric-covered walls and the best of everything.*

plained, "must be a full-sized room for living in, not a poky cupboard with a bath, handbasin and bidet. It must have a good-sized double bath, a couple of easy chairs, maybe a cabinet with some drinks on it and a wall of fitted cupboards. It has got to be a room where people can come in and chat, where I can sit and read *The Times* in the morning after my bath."

"And there will be plants everywhere," interposed Carla, "with the kind of wallpaper in our bathroom here. It's called Ming Tree. It's silver with pink apple blossom patterning. And the room must be fully carpeted."

Both of them appreciate the value of peace and harmony when it comes to complementing antique and modern furniture and wall coverings, whether it be specially mixed paint, wallpaper or, Carla's passion, fabric. "I was absolutely staggered to discover that in many cases it's cheaper to have a fabric made up than to search around for exactly the right wallpaper."

In her wearying search for just the right colours and coverings, Carla ultimately called on the advice and services of Christopher Lawrence, a fabric designer who has a shop in Lillie Road in Chelsea.

The Harpers' dream living 11

# ALL THAT'S MISSING IS THE MANSERVANT

room would, they say, simply be a much larger version of the spacious, relaxed room in their present home. "A living room is for living in," said Gerald emphatically. "There will be a separate dining room — none of those awful cooking smells destroying the bouquet of the brandy and cigars, a television in a proper television room and a separate hi-fi system piped through the whole house from another room. Our dream living room will have several comfy sofas, no overhead lighting whatsoever and a proper open fire.

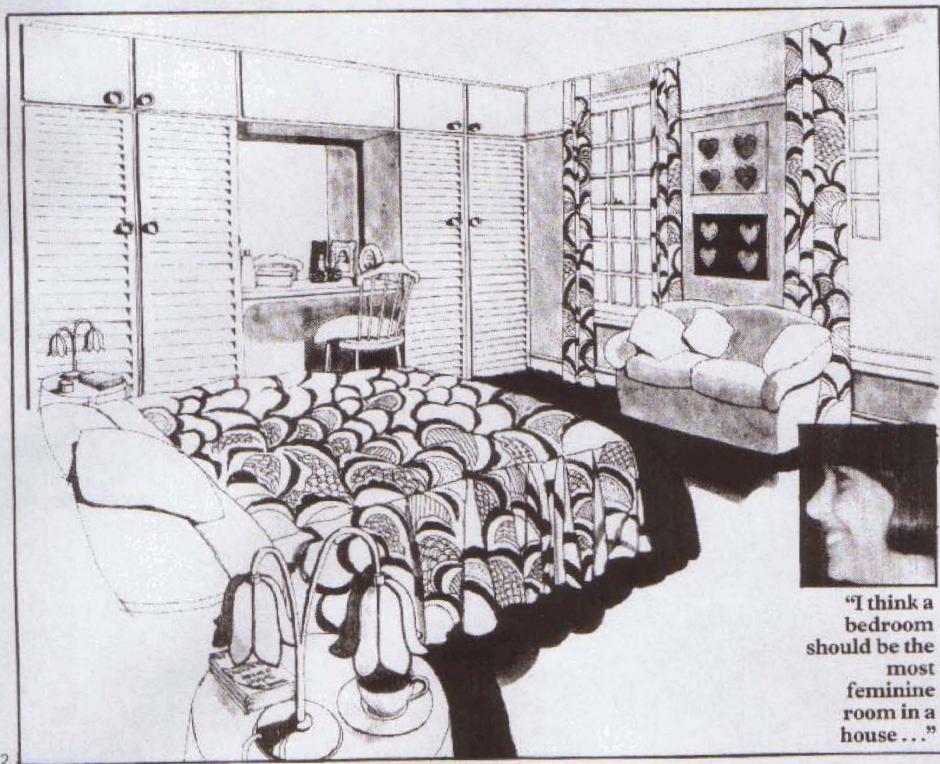
"To complement the soft furnishing and muted carpet colour, we'd be certain to have a soft colour for the walls. That would also set off our collection of paintings rather well. We're at the moment looking for a reproduction George II table to go against one wall . . . very beautiful with a black marble top and shapely gilt legs. And there'd be other small tables with lamps on them to create a soft, relaxed lighting effect. We'd also want coffee tables, but nothing sharp edged.

"The curtains would have to be floor to ceiling in a complementary fabric to the carpet and furnishings . . . I can't abide those awful window-shelf-length curtains."

"We'd also have some nice



"Our dream living room will have several comfy sofas, no overhead lighting whatsoever and a proper open fire . . ."



"I think a bedroom should be the most feminine room in a house . . ."



"The bathroom must be a full-sized room for living in . . . not a poky cupboard with a bath . . . a couple of easy chairs, maybe a cabinet with some drinks . . ."

pieces of china and silver," explained Carla, "and family photographs. Oh, and beautifully cut crystal glass decanters and fine glasses. One of Gerald's fans gave us two very lovely crystal glasses as a wedding present. But at the moment we certainly can't afford to make up a set. In our dream house, we'd definitely ensure we had the very finest."

"The bedroom's Carla's domain," said Gerald.

"I know it may sound awfully twee," laughed Carla, "but the colour scheme would be a pale pink... a lot like the colouring of our bedroom upstairs. And there'd be a beautiful big bed, very high, wide and grand, with cushions on it so we can sit up and read. The bedside lamps would be those lovely petal lamps from Christopher Wray and they'd be on round bedside tables. I'd like a two-seater sofa against one wall, again with cushions on it. I could also put other family photographs and memorabilia on a small table. And instead of plants in the bedrooms — I don't really like them in there — I'd have arrangements of dried heather, sprayed pink."

"I'm not sure what our neighbours think. But they perhaps reckon we're a little strange because apart from when I'm airing the bedroom, I like to keep the curtains closed during the day and

night. Yes, they'd be floor-to-ceiling as well, and in a matching or complementary print to the ceiling and wall covering. The bed would also have a complementary printed fabric on it and have a frill round the edge to the floor."

"I think a bedroom should be the most feminine room in a house... and Gerald doesn't seem to mind my penchant for muted pinks and frills, do you darling?"

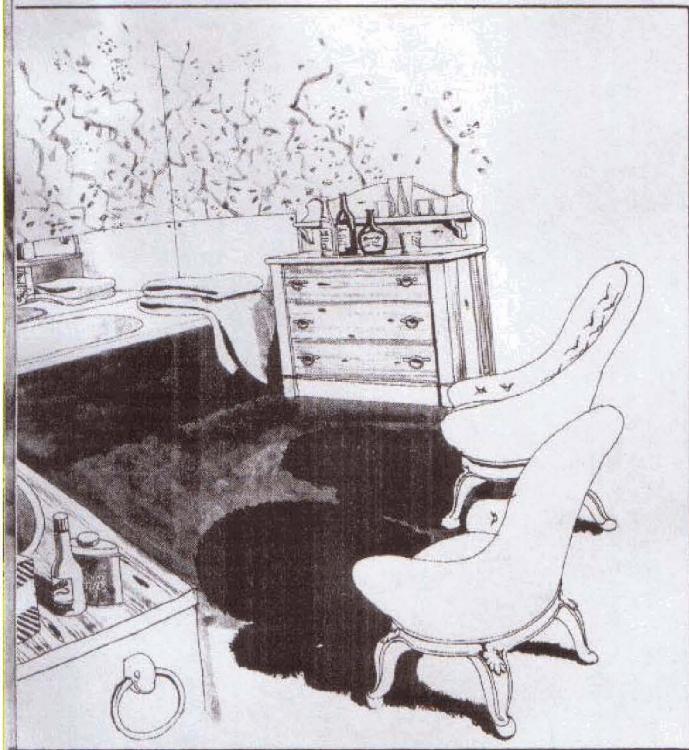
"No, a bedroom is a woman's room. They're so much better at creating the right kind of atmosphere."

"The wall opposite the bed," Carla continued, "would, like the bathroom, have fitted wardrobes from Gerald's company's GKD range. Some of the doors would be louvred (for things like shirts, blouses, etc...) where the drawers are. There would be plain doors with full-length mirrors behind them for hanging coats, dresses and the like. And in the centre I'd have my dressing table with a plain mirror behind it."

One last wish for their dream house?

"Servants" was their immediate reply.

"I'm a great believer in at least having a manservant," said Gerald Harper — or was it Hadleigh speaking?



## FREE £350 COMPETITION



### WIN THIS ELEGANT FITTED BEDROOM UNIT DESIGNED BY GERALD HARPER'S OWN COMPANY

Essential elements in Carla and Gerald Harper's dream bedroom and bathroom are fitted wardrobes from the GKD range... and you could win a £350 wall of cupboards for your bedroom at home.

"Wardrobes like the ones our parents and grandparents owned are things of the past," Harper affirmed, "ugly great monstrosities that dominated a room. For convenience and making the most of every inch of space you just cannot beat fitted wardrobes."

The units I've chosen for you from the GKD range are in elegant Georgian style and comprise two 3ft. wardrobes — 'his' and 'hers' you might say — with cupboards above them and a central dressing table unit. In all it's a 9ft. run. And whoever the lucky winner is, GKD will fit the units into their house free of charge."

GKD, who have four showrooms covering the London area, are specialists in fitted bedroom furniture and free-standing units. All of the furniture comes with a choice of handles (from Classical to ultra-modern) and such detail work as hidden hinges, height adjusters to ensure the units are level on all surfaces, and unique knock-down fittings, which enable you to dismantle the furniture using only a screwdriver, are marks of their attention to small but important points. The company also pride themselves in offering a complete personal service to all clients, ranging from advice to providing the units ready filled and primed so you can choose your very own colour scheme.

So how can you get into the running for this fabulous prize?

We have devised three questions on the long-running ITV series *Hadleigh*, the title role of which was played by Harper. All you have to do is select, from the three choices, which is the correct answer. If you think the name of Hadleigh's screen home was (b) Hadleigh Hall, then write 'b' in the space provided on the coupon next to the figure

"1", and so on. As a tiebreaker, we'd like you to tell us what would be the most appropriate title for an LP record made by the urbane James Hadleigh.

The closing date for this competition is January 31, 1977 and the judges — Gerald Harper, Peter Jackson, editorial director of *Radio Guide*, and the managing director of GKD — will choose the winner during the first week of February.

Here are the questions:

1. Hadleigh's country house was called...  
a) Melford Hall, b) Hadleigh Hall, c) Drummer Towers?
2. The name of his wife in the series was...  
a) Helen, b) Jane, c) Jennifer?
3. The Hadleigh theme music for the final series was written by...  
a) Allan Moorthouse, b) Paul McCartney, c) Tony Hatch?

1.....	2.....	3.....
--------	--------	--------

My title for Hadleigh's LP record would be

NAME .....

ADDRESS .....

To arrive not later than last post January 31, 1977, at "Hadleigh", Radio Guide, PO Box 40, Kettering, Northants.

# WHEN THE ADVERT INVITES A BRICK THROUGH THE WINDOW...

## IT'S TIME TO WRITE TO YOUR LOCAL RADIO WATCHDOG

by Sally Adams

What do a professor, a taxi-driver and a hotel receptionist in London have in common with a milkman from Reading, a joiner in Manchester and a lot of local councillors around the country? They're all involved in the work of seeing that Independent Local Radio gives the public the best possible service. And they've all got strong opinions about what they want to hear from their local stations.

"WE ARE an unpaid opinion poll, a free listening panel," Terry Hamston, a London taxi-driver, grinned. He belongs to the Independent Broadcasting Authority's London Local Advisory Committee (known in the radio business as an LAC). Opinions differ about the committees' role, but on one thing the members are all agreed. They would like to hear more from you, the listening public. But before you let rip with those paens of praise or custard pies of complaint, it's worth knowing the sort of people you will be writing to.

In all, there are 18 committees, one for every IBA area, covering the 19 independent local radio stations. Capital and LBC have a large, 18-member joint panel monitoring them. Each of the others is made up of between nine and 12 good citizens and true who live in the area. Does that sound like a jury? Forget it. They may be judging what they hear, but their prime function is to offer the IBA advice.

Elisabeth Salisbury, chairman of the Reading LAC, covering Thames Valley Radio 210, believes the committees are more like watchdogs, guarding the listening public's interests. "We don't have to bark to be effective," she says. But how apt is that analogy? If they have a growl, for example, about advertisements

— the speed at which they are delivered, for instance — then most likely up pops the station's sales manager at the next meeting to explain the difficulties and in no time they are on chummy, tail-wagging terms.

OK, maybe they don't bark much. But how about their bite? It hasn't really been put to the test yet. But perhaps the very fact that the stations are concerned to keep Fido happy shows the watchdogs are performing a useful function.

What they do need is more feedback from the listening public. Under the terms of the Broadcasting Act, one-third of the members are nominated by local authorities, which means, in practice, that one-third are local councillors.

Committee members are chosen after IBA staff do what is described as "a trawl of the area". This involves talking to voluntary organisations, action groups and local societies to find a good cross-section of local people who are interested in radio. Special local sectional interests are included. There's a dock worker on the Plymouth LAC, for example, and a naval representative at Portsmouth.

The LACs are appointed by the IBA under the terms of the Broadcasting Act to "reflect, so far as is reasonably practicable, the range of tastes and interests of

persons residing in the area." The Reading committee, for instance, includes a farmer, postman, milkman and two housewives. The London committee boasts a professor, a social worker, a journalist and 20-year-old Jennie Walcott from Leyton, who's a receptionist at London's Carlton Tower Hotel. She was nominated by her headmaster while she was still at school.

She thinks the LACs are a good thing in principle but she's not sure they're working as well as they could. She'd like to see more people visiting their local radio stations. "Then they'd realise how hard DJs work."

Another 20-year-old, Dave Clayton from Manchester, listens about 12 hours a day — at work. He's a self-employed joiner and he listens driving about in his car and on his way to his evening mobile disco gigs.

The committees meet four times a year to discuss specific topics like "election coverage" or "sports news". Like many of her colleagues, Elisabeth Salisbury, who has five radios in her house, three belonging to her daughters, Clare 16, Harriet 15 and Helen 13, is concerned with "localness". "It's supposed to be Reading radio," she says. "Why can't they pronounce local names right? These professional broadcasters come down from the smoke with



their toffee accents and don't bother to learn local place names."

It's her personal opinion, of course, but taxi-driver Terry says the same about Capital. "Some members of the public think Capital doesn't have enough Cockney accents. It's got a sort of whizzbang, chewing gum, yeah-man sound. And LBC has an American presenter." It's the give and take of opinions like these that makes the LACs work. Jennie Walcott, for one, doesn't agree with Terry. "London is our capital, after all," she says.

Terry's concerned, too, with advertisements. One in the London area for a wine marker was repeated, unaltered, so often that Terry said it had the reverse effect: "Making you want never to buy there, but heave a brick through their windows instead." Later, maybe as a result of LAC representations to the IBA, the ad was varied. Terry has also raised the point at committee meetings that the Capital "Record Break" doesn't make it entirely clear to everyone that it's before an ad.

But it's not all dollops of dis-

sent. Both London stations received immense bouquets for their "pretty extensive and unbiased coverage" of the last general election. Other plaudits on the back for local radio include the immediacy of the news. "They get me to it as it happens," says Terry. "You're there while it's happening," says Dave.

Elisabeth, who listens at least eight hours a week, likes the *Thames Valley News Desk, Arts Club* and, especially, the access programmes. "There was one outstanding one on Amnesty made by a schoolboy."

The committees would like to receive constructive, practical suggestions, particularly from lively youngsters who know what local radio is all about. Does that sound like you? Then why not write to your LAC, now, care of the IBA? Who knows, next time there's a vacancy on your local committee, they might consider appointing you. There's no money in it, but you'd be doing a favour for all the listeners in your area, and get your copy of *Radio Guide* free, courtesy of the IBA.

The IBA, the Independent Broadcasting Authority, was set up by Parliament in 1954, originally to provide and supervise the Independent Television service. Since 1972, it has been responsible for Independent Local Radio as well. It appoints the programme companies, lays down the principles governing advertising and owns and runs the transmitter apparatus. It is also responsible for encouraging the companies to produce high-quality, balanced programming — and it can intervene in the rare cases where the accuracy, impartiality or good taste of programme material is questioned. The IBA's address is: 70 Brompton Road, London SW3 1EY.



# SPORT 1977 from A to Z

Independent Radio News Sports Editor Mervyn Hall comes up with his list of New Year resolutions for 1977.

**ALL, MUHAMMAD:** That someone buy him a Volume Two of the Shorter Oxford Dictionary and that he read page 1,815. **RETIRE:** To withdraw to a place of seclusion.

**BEST, GEORGE:** That he also read the above... and tear it up.

**CONNORS, JIMMY:** That he let Ken Rosewall win... just once.

**DAVIES, MERVYN:** That people make sure he enjoys retirement as he deserves... for he is one of the nicest sportsmen.

**ENDER, KORNELIA:** That she learn that to win a handful of gold medals at the Olympics is actually worth at least a teeny, weeny smile.

**FINLAND:** That they find some way, somehow, the form to beat Italy.

**GOLD, ARTHUR:** That as the new head of European athletics he learn that it's hard to walk on water.

**HARDAKER, ALAN:** That as Secretary of the Football League... see above.

**JAMES HUNT:** That victory does not go to his head and make him lose his charm and good humour.

**ITALY:** That whoever cooks the spaghetti they eat on November 15, make sure it's just a little bit off.

**KEEGAN, KEVIN:** That he simply continue to enthral.

**LAUDA, NIKI:** That he teach some of his sportsmanship to his Ferrari bosses.

**M.C.C.:** That they learn winning is quite important.

**NASTASE, ILIE:** That he take up tennis full-time.

**OTALUKOWSKI, ANTON:** That he change his name for the sake of us poor soccer reporters.

**PRESS:** That they should not call for the inclusion in the England team of everyone who gets a goal on Saturday afternoon.

**QUEEN'S PARK RANGERS** (Coupled with the name of Liverpool): Forget the resolutions... just keep it up.

**REVIE, DON:** (See Press): That he take over the England management from the British Press.

**SPORT, MINISTER OF:** That Mr. Howell repeat his dramatic success with the drought in his real job.

**TURNER, COLIN:** That he continue to use that magic pin.

**UNDERWOOD, DEREK:** That he keep his fingers crossed for the covers to leak in Calcutta.

**VIOLENCE:** That football club directors should cut down on violence in the boardroom.

**WORLD CUP (ATHLETICS):** That we all agree to accept that no-one understands the rules.

**X-RAY:** That the exponents of the "professional" foul leave off... and put the X-ray machine manufacturers out of business.

**YEROKHA, NADESHDA:** That she retire from the discus (See O).

**ZOFF, DINO:** That England give him backache from bending on November 16.

## RADIO SPORTS GUIDE

*Radio Guide's diary of major sporting engagements for the month ahead.*

### FOOTBALL:

**January 8** FA Cup (Third Round)

**January 19** Football League Cup Semi-Finals. First leg. Queen's Park Rangers v Aston Villa, Everton v Bolton Wanderers

**January 29** FA Cup (Fourth Round)

**RUGBY UNION:**  
**January 15** Wales v Ireland, England v Scotland.

**RUGBY LEAGUE:**  
**January 22** Players No. 6 Final

**January 29** European Triangular Tournament, England v. Wales

### ATHLETICS:

**January 14-15** Cosford Indoor Games (RAF Cosford)

**January 28-29** British Indoor Championships (RAF Cosford)

**CRICKET:**  
**January 1, 2, 3, 5, 6** India v England, Second Test, Calcutta

**January 14, 15, 16, 18, 19** Third Test, Madras.

**January 28, 29, 30** February 1, 2 Fourth Test, Bangalore.

# OH WHAT A

**S**AID TO BE one of the most ambitious combinations of film and music yet pieced together, *All This And World War II* is the brainchild of Chicago-born Lou Reizner, whose previous mark on the music scene was his orchestrated version of The Who's *Tommy*.

And, like *Tommy*, the soundtrack is to be performed live, at Olympia in London on January 17.

Calling on the undoubted talents of a galaxy of rock Superstars, such as Elton John, David Essex, Rod Stewart, Leo Sayer, the Bee Gees, Tina Turner, Frankie Laine, Roy Wood and Keith Moon, the film and music have taken three years to come together as an entity. Due for release early next month, it is, explained 39-year-old Reizner, "More than merely a splicing together of archive film of Word War Two with pop music.

"What we've tried to do is give people a view of what the war was all about and add the extra dimension of orchestrated and arranged Beatles hits to bridge the gap. For instance, *The Long And Winding Road*, which is performed by Leo Sayer on the soundtrack and album, accompanies footage of the wounded returning from the Front.

"The choice of Beatles songs was simple, and not purely motivated by a commercial desire that the project be successful. Their music will be around as long as the music of the wartime period... Vera Lynn, Marlene Dietrich, and others like them... and it's also music all generations will be able to relate to. And the songs we've



# FUNKY WAR



used, such things as *Strawberry Fields Forever*, *You Never Give Me Your Money*, *Help* and *Maxwell's Silver Hammer*, are also terribly evocative."

As an indication of Reizner's tenacity and ambition that the project succeed, he personally dealt with well over 20 record companies and lawyers to ensure the participation (in most cases freely given) of the many artists who performed for him. "And three years in the studio meant the cost was pretty well astronomical. But looking back on the whole exercise, the frustrations and the problems were all worthwhile."

In all there are 29 Beatle songs and a list of credits that easily fills the double-sided album sleeve. The London Symphony Orchestra and the London Philharmonic were conducted by Harry Rabinowitz and David Measham respectively and the steady hand of Wil Malone comes through strongly in the arrangements and orchestrations; Malone also collaborated with Reizner on the

*Tommy* project. Reizner explained that orchestrating The Beatles was by no means a simple task. "On *Strawberry Fields*, for example, we had to find exactly the right instruments to re-create the essential tonal colour created by The Beatles."

However odd the juxtaposition of pop and war may seem and whatever the commercial success of *All This and World War II*, Reizner and his team have created one of the finest Beatles showcases yet.

making...baking...pleasure...leisure...sewing...growing...history...mystery



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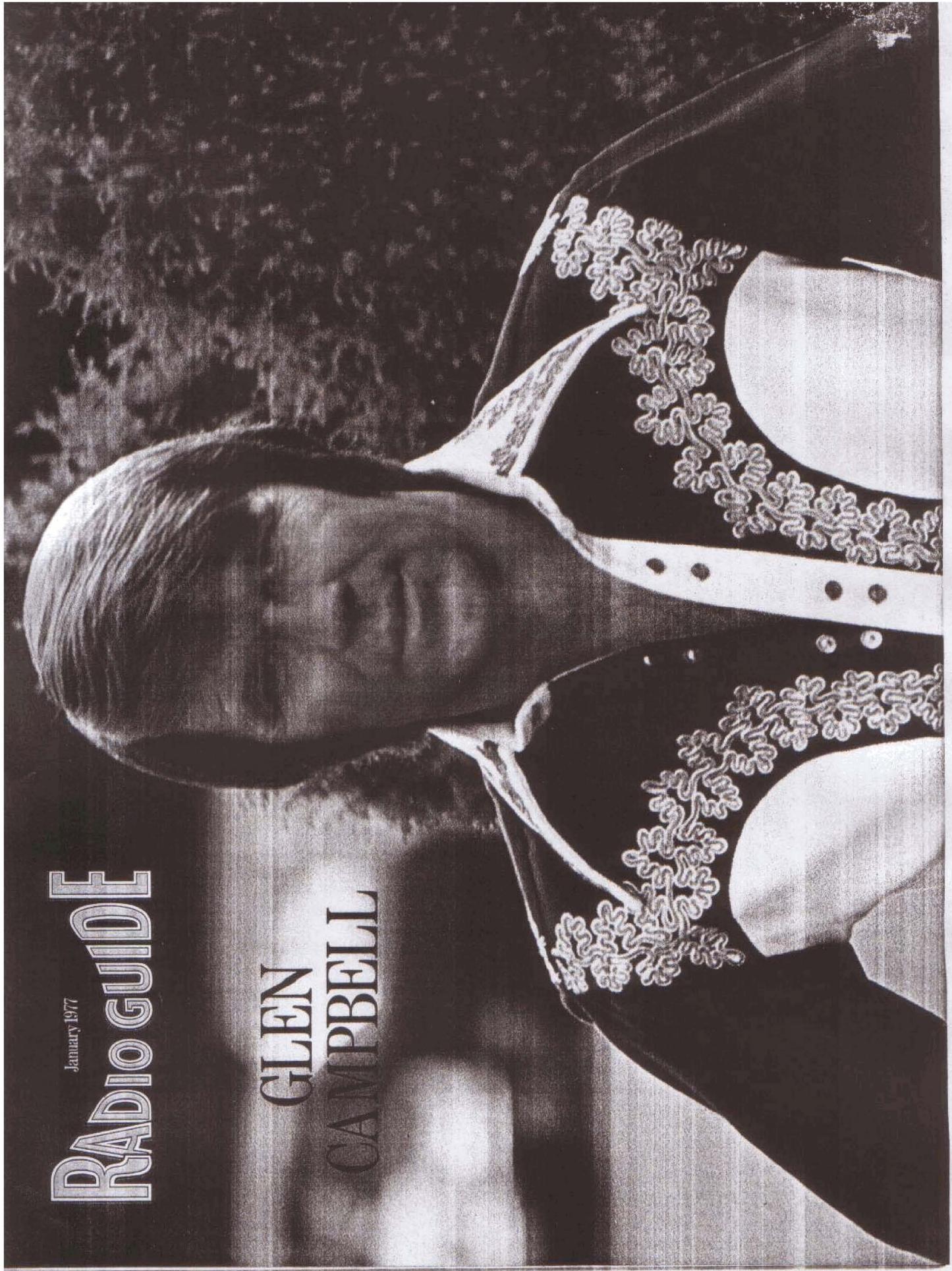
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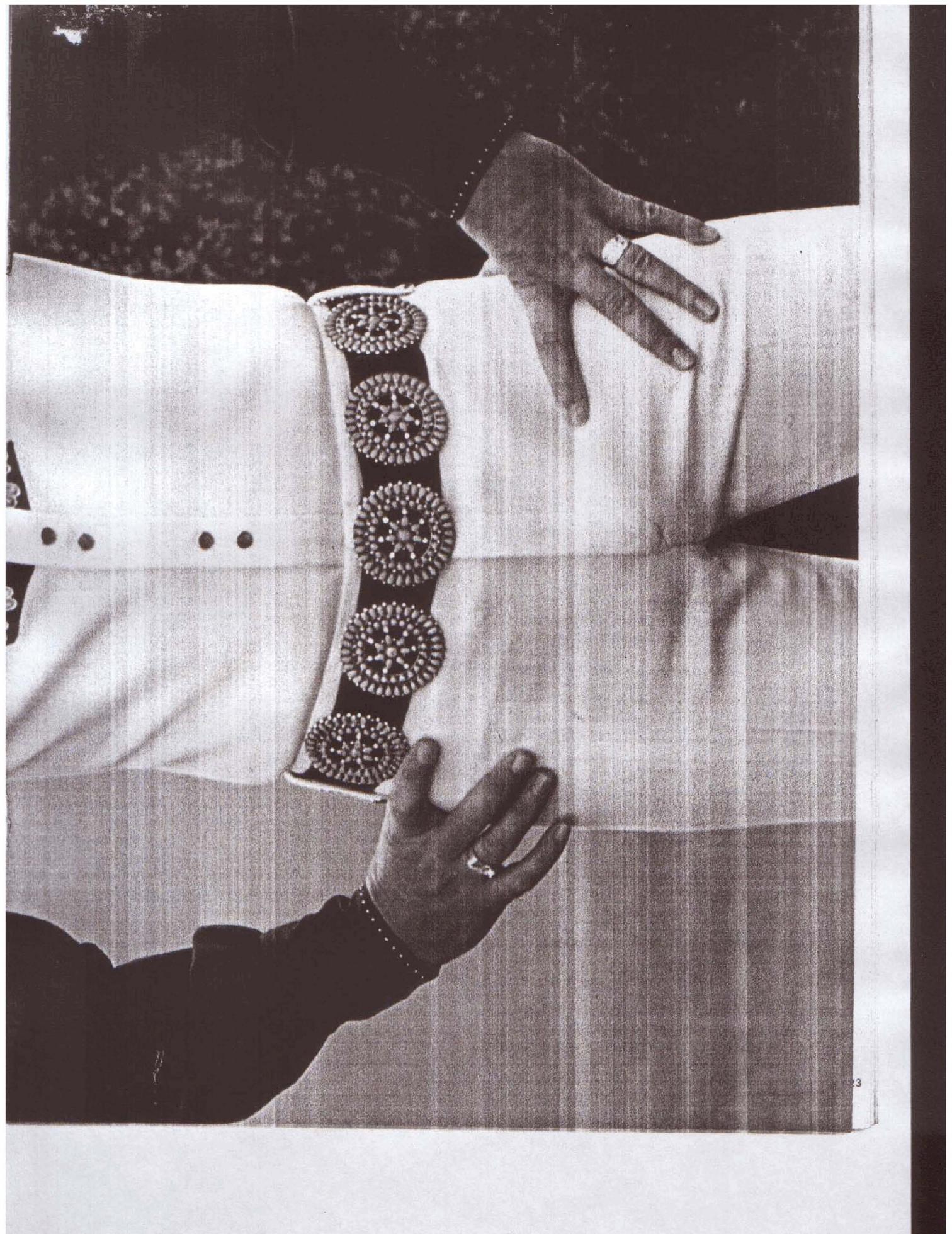
Radio  
**20**  
THAMES VALLEY

# RADIO GUIDE

January 1977

GLEN  
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# SWITCH ON

TO THE NEWS  
AND THE PEOPLE IN THE  
WORLD OF INDEPENDENT LOCAL RADIO



## THE JOY OF MUSIC



EDWARD HEATH's 13-part music series on LBC seems set to become a countrywide success. Plans are afoot for it to be broadcast in the next few months by several other Independent Local Radio stations and LBC is delighted at the response the 25-minute long programmes have been getting in the London area. *Music with Edward Heath* covers its subject in the broadest possible way — from the singing of soccer crowds to the world of the major symphony orchestras. And it was a project which the former Prime Minister obviously found very stimulating. "Mr. Heath loves doing it," LBC's Suzy Stoyel told *Radio Guide*. "It was because he enjoyed last year's series based on his book about sailing so much that he agreed to do the music series — now that he's a best-selling author all over again with his latest book, *Music — A Joy for Life*." The series continues on LBC until February 14.



# SWITCH ON



Maxine Hobbs, 1976 Radio Guide Master Mind Champion, with Mike Allen of Capital Radio (left), actress Fenella Fielding and Invicta Plastics chairman Ted Jones-Fenleigh.

## MASTERMIND

**M**AXINE HOBBS, a 23-year-old bank clerk from Basingstoke in Hampshire and one of the finalists representing Thames Valley Radio, was pronounced the winner of the *Radio Guide* National Master Mind Championship of 1976 after a gruelling three-hour battle of wits at the Talk of the Town in London on November 28.

The finals, which were witnessed by several hundred spectators, were also "hooked up" to a number of Independent Local Radio stations during the course of the afternoon. Waiting at the end of the hot line were Thames Valley, BRMB, Radio Tees, Capital Radio and LBC as progress reports were relayed from the stage of the Talk of the Town.

The 30 finalists, competing for a first prize of £250 and the handsome *Radio Guide* Master Mind Trophy, were representatives of the 19 ILR stations across the nation.

The finals were the culmination of a series of competitions held all over

the country in response to a competition in the October issue of *Radio Guide*.

During the first two hours a series of games were played and the score sheet clearly indicated the early leaders . . . four of whom ultimately went through to the semi-finals: Maxine, with maximum points, explained to Thames Valley supporters that no, she didn't expect to pull off the big prize, but she was determined to have a go. Her fellow semi-finalists were June Scott, a 24-year-old policewoman from Teesside representing Radio Tees, 21-year-old Alan Giles, a Cambridge undergraduate representing Radio Pennine, and Adrian Ainscough, a 19-year-old student of computer studies at Manchester Polytechnic who represented Piccadilly Radio.

All four were assured of a share in the £475-worth of prize money and *Radio Guide* Master Mind Trophies.

But the men were to be relegated as Maxine and June won through to the final confrontation. Giles



finished third and received a cheque for £75 and a trophy, Ainscough fourth with a cheque for £50 and a trophy.

Twenty minutes later, Maxine was declared the outright winner of the first prize of £250 and the *Radio Guide* Master Mind Champions Trophy for 1976, with June Scott the runner-up and recipient of a cheque for £150 and a trophy.

"I certainly didn't expect to win," explained Maxine after she had been presented with her awards by actress Fenella Fielding. "But working in a bank probably means that I have something of an advantage over others as I handle figures every day."



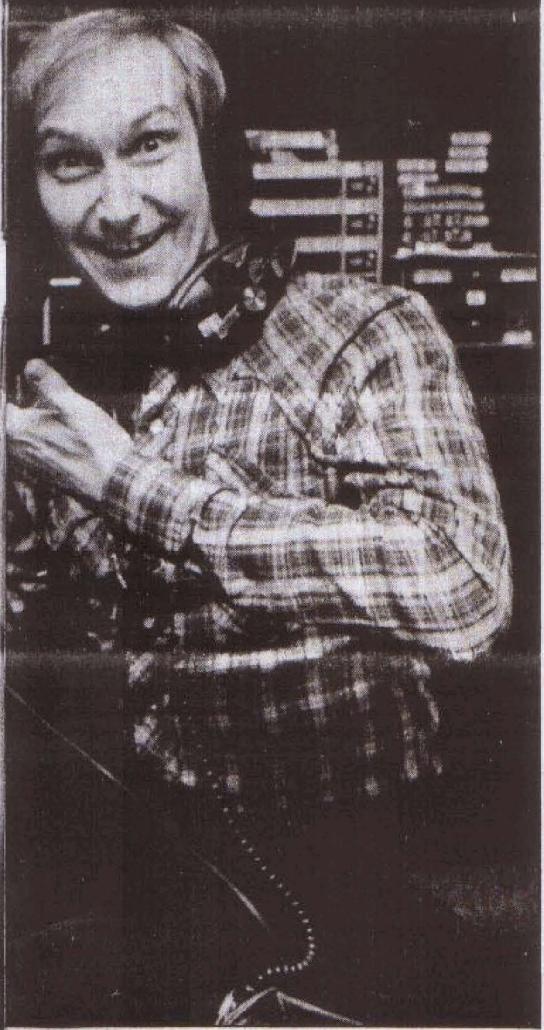
### HACKER SOVEREIGN RADIO COMPETITION

Four luxurious radios worth over £370 from the exclusive Sovereign range, manufactured by Hacker, have been won by the first entrants to correctly identify the hits of 1953.

The Golden Sovereign model, worth £105, goes to Anne Hall, Walmersley, Bury. The Jade Sovereign: Mr. D. R. Smith, London SW17. Clive Durham, Darlington, receives the Rosewood Sovereign, and Mr. L. M. Piercy, Basingstoke, wins the Sovereign III. And the correct solution to this October competition was A B D F I J.

## I DUB YOU LORD NELSON

AFTER throwing in his chamois leather and ladder as Walter Potts in *Coronation Street*, Chris Sandford enjoyed a brief romance with the music scene as a pop star. About eight years ago, however, he hung up his guitar and concentrated his vocal cords on the more remunerative task of creating a thousand and one voices for radio and TV commercials. From Lord Nelson to a lump of mashed potato, from wily Orientals to an air bubble in a roll of carpet underlay, the Sandford voice is probably one of the most heard in radio advertising. "I'd rather be one of the nation's backroom persuaders," explained 37-year-old Sandford. "I wouldn't even want to be one of those impressionists like Mike Yarwood — it's much more fun inventing voices than impersonating those that already exist. Last week a director asked me if I could do the voice of Admiral Lord Nelson — so I asked him to send me one of the Admiral's early tapes. Funny, really... he couldn't seem to find one for me to hear."



## THOSE GIRLS DROVE BOB UP THE WALL

RADIO TRENT's Bob Kilbey once lived in a house with an unusual line in wallpaper — the place was plastered with photographs of those barely credible ladies who frequent Page Three of the *Sun* newspaper.

"I had the job of conjuring up the captions to go with the pictures," says Bob, who was then a Fleet Street sub-editor. "And it seemed a reasonable perk to take the originals home with me."

Kilbey moved from the written word into radio three years ago when he joined Piccadilly Radio, moving to Trent in 1975. He now combines the jobs of magazine programme presenter and producer with rock interviews and football commentaries.

A former semi-pro musician, his favourite singers are Jackson Browne and Linda Ronstadt. He likes Steely Dan and Little Feat and his all-time record favourite is *Desperado* by The Eagles. Bob gets a big kick out of soccer and follows Everton, possibly because they once offered him a trial.



## SWITCHED ON WINNER

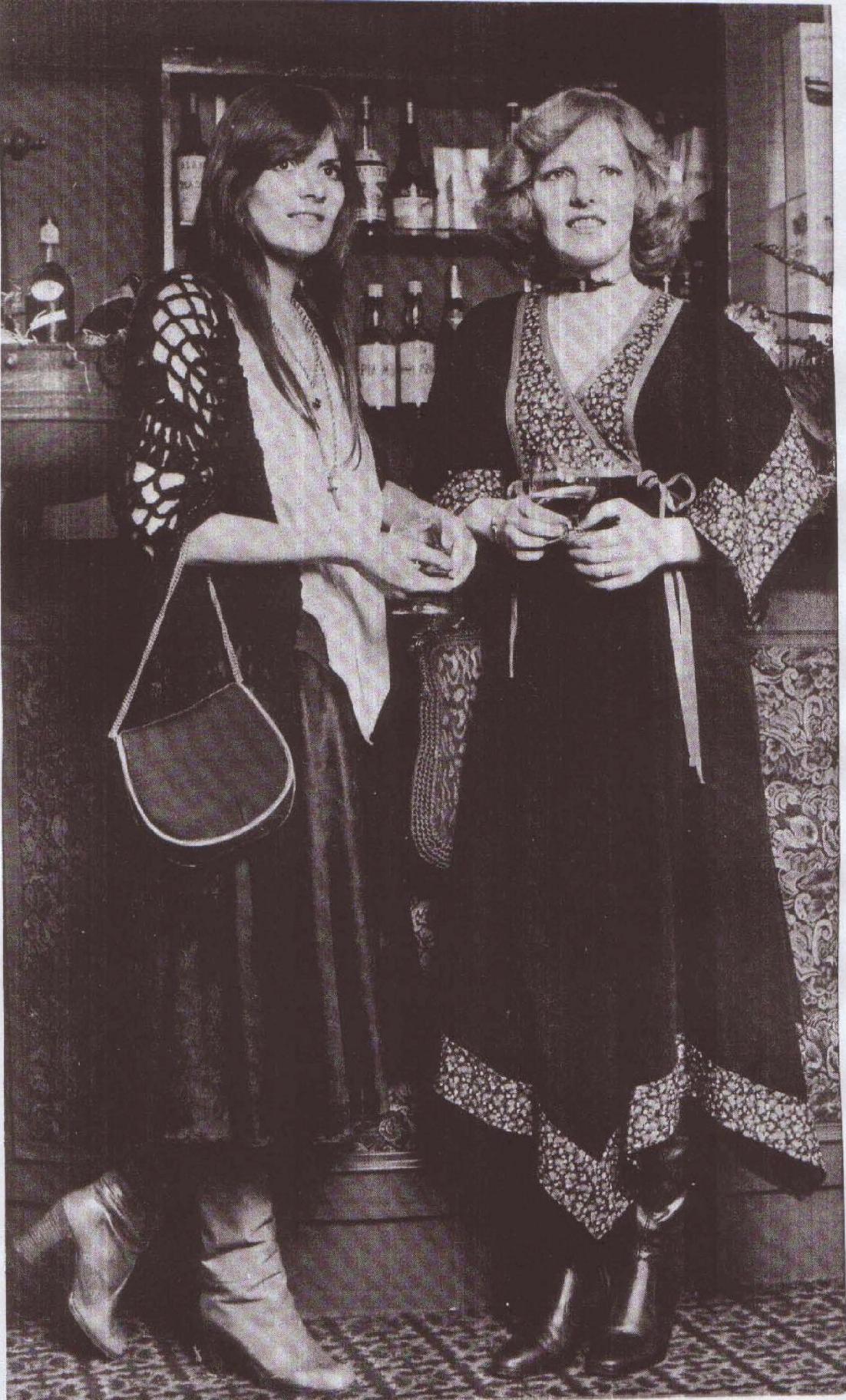
LESLIE BURGESS of Caterham, Surrey, has every reason to look pleased with himself as he's presented with £110-worth of stereo equipment for his car.

Leslie scooped the first prize in our Switch On To Summer competition. To go with the Radiomobile 315CSR radio and cassette player unit, fitted free for him at the London Car Radio Centre, Leslie was also presented with 20 top cassette tapes from the CBS range. Correct answers were: A. David Essex, B. Glen Miller, C. Johnny Cash, D. Johnny Mathis, E. Andy Williams, G. Lulu, H. Shirley Bassey.



THE ALBERT HALL will be packed next month when Frank Sinatra plays a seven-day charity season there. To celebrate one of the biggest events in the showbusiness calendar, *Radio Guide's* Lesley Salisbury talks to Sinatra in Hollywood about love and his six-month-old marriage; we ask three generations of Superstar to explain what Ol' Blue Eyes means to them; we look at what you need to be his kind o' girl; trace his career as movie star in words and pictures and analyse those golden tonsils... all in next month's *Radio Guide*, the magazine of Independent Local Radio, on sale at your local newsagents from February 4.

Tricel black velvet skirt from Top Shop, £8.99. Long black hand-crocheted tasselled shawl also from Top Shop, £7.99. Handbag in velvet edged with silver, for hire from Moss Bros., £1.25. Polyester cream pleated, handkerchief-pointed panel blouse from Top Shop, £6.99. Peasant dress in black, red and white print with pointed hem and sleeves from Top Shop, £16.99.



Photographs by  
David Magnus

# TWO'S HARMONY

by Clare Mullens

**C**OMPLEMENTARY IN LOOKS and vocal style, Eve Graham and Kathy Ann Rae of the New Seekers couldn't be more different than their colouring and figures suggest.

Eve, 33, and a slim brunette, is from near Perth, in Scotland, and is essentially a home-loving girl who enjoys quiet dinners with close friends. Kathy, who's 19 and from Cambridge, is very much the girl about town who loves going to parties.

Both girls are size 12, single, live in London and started their professional careers with big dance orchestras: Eve with Cyril Stapleton and Kathy with Ken Mackintosh. Their taste in clothes, however, betrays the difference in their personalities.

Kathy loves the current trend towards the gipsy look, mid-calf-length skirts and blouses with full sleeves in rich warm colours: glowing reds and browns. She also has a penchant for scarves tied in the form of turbans or beaded sequin caps for evening wear, set off by beads around her neck.

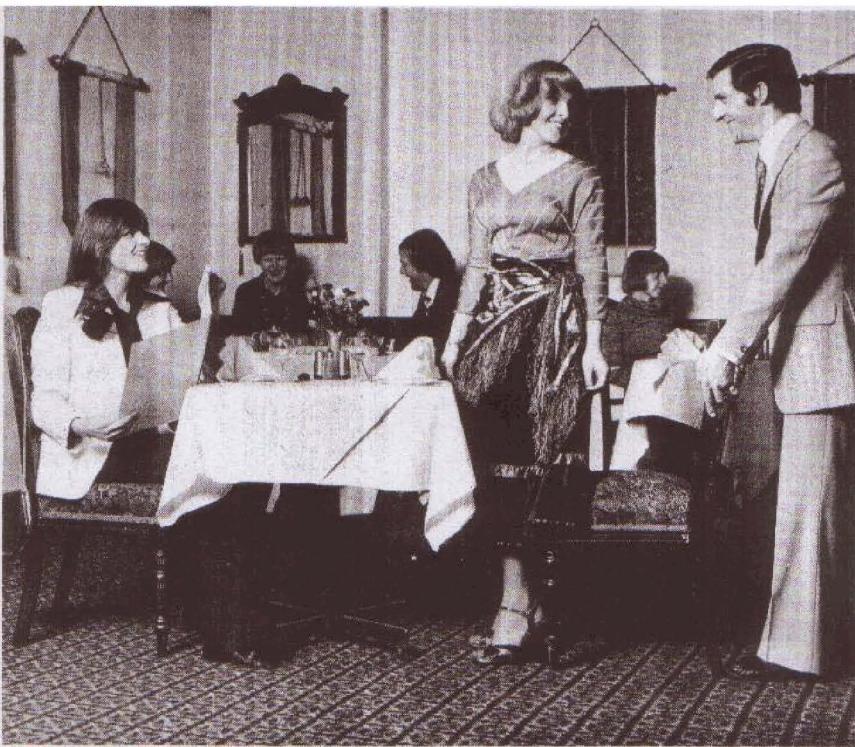
"As we're on the road so much," she told me, "I prefer to wear jeans, they're so easy and comfortable. But for a really dressy occasion, like a first night, I'd go for a frilled, mid-calf-length dress in bright peasant colours. Jaeger is one of my favourite shops because they make such good, well-cut woollen suits. I like to thumb through magazines on the latest Paris fashions and I can appreciate the clothes, but I feel they're not really for me."

Eve, on the other hand, prefers tailored clothes. "Like Kathy, I think, there's nothing to beat jeans and sweaters when you're on the road. But for more formal occasions, I like well-cut French trousers and feminine blouses . . . I'm all for simple, neat, classical styles. For a first night? A long dress, a strappy affair with no sleeves.

"I must admit, though, my favourite day-time wear while the weather's cold is my black zip-up mink jacket. I bought it four years ago and it's the best investment ever: cosy, warm and goes well with almost everything.

"I don't spend a lot of money on clothes, but when I do go shopping I look for easy-to-wear outfits that match well. And I like soft colours: pale blues and bottle greens."

Not that either of them will be too worried about clothes this month. Throughout January they'll be sunning themselves in Cape Town and enjoying the group's first-ever tour of South Africa . . . and looking forward to dates in New Zealand and America.



**Trouser suit:** white jacket in wool gabardine with black trousers all for hire from Moss Bros. (including black rose) £15. Black silky shirt blouse from Top Shop, £3.99. Mid-calf velvet frilled and beribboned navy blue skirt from C & A (sizes 10-16) in blue, brown and black cotton, £13.50. Blue shiny blouse (sizes 12-16) also in bright blue, green, black and ecru, also from C & A, £4.95. Batik hand-printed cotton scarf with long fringes from a selection at C & A, £1.50.

**Red Polyester cat suit** (sizes 12-16) also in brown and black from C & A, £9.95. Long black, red and white print gipsy dress, tasseled and hankerchief-pointed from Moss Bros., for hire at £15.

**Venue:** Leoni's Restaurant, Dean Street, Soho, London, W.1.

**T**HE CHAMPAGNE party was in full swing in a luxury beach house overlooking the millionaires' bay of Lake Tahoe, a jet hop from the millionaires' playground of Las Vegas.

Toni Tennille, blonde and bubbling, was serving soufflé and strawberry cream pie. Her husband, Daryl Dragon, the Captain, was sitting contemplating the rocks below the house. Beside him was a package. Bananas and broccoli. Organically-grown. For his supper that night after their show at the Sahara Tahoe hotel.

"I had to drive miles to buy them" he said. "I know Toni wanted me in there with all those people but I had to go shopping. The chef at the hotel cooks marvellous food — all that French stuff — but everything's full of preservatives."

After three years of marriage, Toni Tennille is used to her husband's passion for privacy and pure-grown food. She, like him, is a vegetarian and health-food freak.

But that's where the similarity ends. Tennille is sunny, outgoing and vivacious, and now that she and the Captain have become star names in the States, she wants to live like a star.

She insisted on buying what she calls a "cosy" eight-acre English country manor home overlooking the Pacific at Pacific Palisades, just north of Los Angeles. It has a tennis court, avocado trees, organic garden and is stuffed full of antiques.

Daryl is dry-humoured, deadpan, and desperately shy. She talks, he listens. Or appears to listen. "He's in his own world," Toni usually explains. Daryl agreed to the move from their tiny bungalow but he wants to build a stone hut in the mansion's garden and spend most of his time there.

He also intends to use his share of the fortune they are now building up to embark on a project other pop stars would find curious, to say the least.

He wants to build a day centre for old folk — "to help them grow their own food and teach them to eat proper, natural, food."

It's a dream he has had for years. He believes old people have a lot to give young people, and vice-versa. His centre would have old folk making a living from gardening, handicrafts, and running a creche for young children. "Old people are great with kids," he says. "The American Indians had it together — kids were virtually brought up by their grandparents. They can identify with each other."

He is prepared to sink a lot of cash into the project. Toni is

sympathetic — to a degree. "I want to start the centre, Toni wanted the house. I don't know if it's gonna be a problem or not. I hope not. Everything's half shares. I just want some of my money to start the centre."

"And I want to build my little stone hut, and do what I want to do. That's where I'm at. Toni doesn't like it but she understands. She understands when I don't want to do something. She's so good at the socialising bit. I always feel I don't belong. Today she wanted me to stay and talk but I had to get these bananas."

Daryl and Toni are both 33. He is the son of Carmen Dragon, a renowned former conductor of the Hollywood Bowl Symphony Orchestra, and studied classical piano for 10 years. He and his brothers Dennis and Doug formed a boogie-woogie group called the Dragons — just in time to be outdated by heavy rock. So he joined the Beach Boys as their pianist — where he got the nickname Captain Keyboard — soloing on their massive 1965 hit, *Help Me Rhonda*.

At school, Daryl was thought by his teachers to be disturbed. "But I was just shy," he explains shyly. Just the opposite of Toni.

She's the eldest of four musical daughters (two of her sisters are in her backing group) from Alabama. Her father Frank once sang with Bob Crosby's Bobcats and her mother, Cathryn Tennille, had a local TV talk show.

Mrs Tennille, a frustrated singer and dancer, encouraged her daughter's musical talents. Now Toni is encouraging her mother's: "Mom sang one note on our LP track *I Write The Songs*. She was thrilled!"

Toni studied music, was briefly married to a one-time rock drummer, Kenneth Shearer (she

# THE POP STAR WHO WANTS TO BE ALONE

**...in a little stone hut in the garden**

America's number one musical couple, the Captain and Tennille, have built up a phenomenal following over the past year or so. But the two of them make an extraordinary contrast. The effervescent Toni Tennille is sociable, dynamic and outgoing, while her husband, the Captain, is so shy he makes Garbo look like a gregarious extrovert. Leslie Salisbury reports from Hollywood.



says ruefully that she didn't shop around enough) and went into repertory theatre. There she wrote and appeared in an ecological musical called *Mother Earth*, which she left when it "became too professional and I had to wear a sexy dress."

But Daryl had heard her singing. "I just followed that voice to San Francisco," he says. Toni, in typically forthright fashion, has been known to say: "If he hadn't liked my music, that would have been the end of it. He can't work with anybody whose music he doesn't respect."

Daryl introduced himself and Toni promptly hired him as her pianist. Later he introduced her to the Beach Boys and they hired her. She became the first and last

Beach Girl, playing the electric piano on their 1972 tour. She also sang backup vocals on Elton John's *Caribou* LP.

Captain and Tennille joined forces soon after that, playing for £35 a night on the Los Angeles night club and gay bar circuit. In 1975 they borrowed a few hundred dollars to record Neil Sedaka's *Love Will Keep Us Together* on a private record label. It got a few plays on local radio stations then suddenly took off. It was the year's top pop song in the US. Now it's won them a Grammy award.

*The Way I Want To Touch You* followed. Then came their American TV series — a smash hit out here, even though they're often described as the "square

Sonny and Cher" and her teeth and his blank, bug-eyed expression come in for a lot of criticism. Now their *Muskat Love*, a gentle, Disneylandish number, is climbing towards the number one slot in the charts.

This is the song that Toni sang before the Queen — at a White House reception in July for Queen Elizabeth II. It's a song about two muskrats making cute, anthropomorphic love. But it wasn't a hit with one titled lady — she was American — who sniffed that the lyrics weren't suitable for royalty. Prince Philip tapped his feet and the Queen probably didn't even hear the lyrics. She was dancing with President Ford at the time and no doubt trying to keep her mind on his feet...

Toni and Daryl are astonished at their sudden success — from the Smokehouse saloon, Los Angeles, to the White House in just over a year. They hope to sign for a British tour soon: "I'd love to be in England in April," sighs Toni, sneaking away from the party to an upstairs room overlooking the bay — and overlooking Daryl still contemplating the rocks.

"Daryl has often been in Britain with the Beach Boys. He knows where all the health food stores are so we won't have to take our own food with us." (They carry crates of organic food with them when they are on tour, and Toni cooks their own meals on a portable range.)

She is proud that her father's family can be traced back to Sir Francis Bacon: "Britain really calls to me," she says. "America's too new for me. Maybe I've lived a previous life in Britain..."

Toni, her shining hair Sas-sion-cut, her face bereft of make-up, looks much younger than 33. She is an enviable picture of health — which she credits to a vegetarian diet, fresh vegetables, natural foods, no drinking, no smoking and regular ballet classes. She's tried yoga. "But it didn't work for me. I'm so nosy I couldn't resist looking at the others to see how low they could reach in their exercises! I found I wasn't concentrating on what I was doing."

She meditates for 15 minutes before each show. Daryl appears to meditate most of the time...

Back on the rocks he is talking about his fears that he and Toni will become too successful. "I don't consider myself showbiz," he says. "I just go on stage and play music."

"Toni wants me to talk so people will know I'm human. But I don't speak like Toni — she flows. Toni looks as if she loves talking but really she isn't like that at all. She was here on the lake, meditating with me, before everybody arrived. I guess she's good at everything. She reads a book every day. I never read — well, comic books like Donald Duck, that's about all. I don't have a calling to read. I just love listening to music and sitting here thinking

Incongruous as they may seem together, Captain and Tennille are a happy couple. They're both so honest they would probably tell you exactly how unhappy they were, if they were.

Neither wants to start a family, despite Daryl's strong views on family life. They quite happily talk about becoming "eccentric old Aunt Toni and Uncle Daryl" to all their nieces and nephews. And they have their two sagging English bulldogs, Broderick (after Crawford) and Elizabeth.

Daryl is now taking acting lessons from a drama coach to help him open up on TV. "I'm learning to relax," he says, coming out of his meditative trance. "There's always been a ham in me, deep down. I get a lot of letters from people who identify with me. They say they're shy too."

Toni comes out to join him on the rocks. "He's always chatty with our friends," she says loyally. "He can be very funny. Of course you can," she encourages as Daryl gets up and rubs his legs. "Has everyone gone?" he asks. "Good. I've got the bananas." "You are funny," she sighs...



# CINDY JOINS THE RUBBER

What buzzes along at 85 m.p.h. and is driven by a pair of giant elastic bands? Cindy Kent, former lead singer with The Settlers and now one of the presenters of LBC's religious programme *Sunday Supplement*, found out when she took a test drive in the ingenious Volvo 66GL.

EVER SINCE the Mini came out I've been its greatest fan. I think that's why I took to the Volvo the moment I got behind the wheel. It really is one of those cars that instantly feels like an old friend.

Not that it's all good.

The ignition key looks as though it will go in either way, but it doesn't. I spent several minutes trying to figure that out. And the switchgear is not only all over the place, but the symbols on it are very confusing at first sight. I do like the column stalks — indicators, headlamp flasher and

main beam lights on the left and two-speed windscreen wipers and washers on the right — but I'd have thought they could combine other functions as well. The main light switch is tucked away on the facia behind the left hand stalk. The heater controls aren't lit so you have to grope about under the radio for them and the heated rear screen and emergency flashers are away on the right of the facia, marked with a wiggly line and four light bulbs respectively.

I liked the idea of having a warning light for the choke and handbrake. But how is anyone supposed to know that a circle with a couple of brackets round it signifies the handbrake?

It took me ages to work all that out... and the mystery switch in the centre of the facia (it's green, has a silver triangle on it and lights up when pressed) seemed to serve no useful purpose at all. Apparently it's a retarding mechanism that acts like a lower gear when you're going down steep hills — but I had to ask what it was, as there's no other way of finding out.

It's rather surprising that Vol-

vo, who pride themselves on being so safety conscious, should sprinkle badly-marked switches all over the place.

Mind you, the car's a joy to drive once you've overcome the early puzzles.

The seats are marvellous. They're very comfy and it's pretty well the first car I've ever driven where the built-in headrests are the right height for me and don't get in the way when you turn your head for reversing. And with so much glass, it's amazingly easy to park and see what's going on around you.

I also like the idea of inertia reel safety belts on the front and rear seats. I always imagined that was the kind of refinement you only had in expensive cars.

Another great thing about this little Volvo is the way the front seats tip forward at an angle, making it much easier than most other two-door cars to climb in and out of the back seat. I found it especially good for loading up with heavy shopping bags.

The Volvo's a surprisingly nippy little car, too.

I don't understand how the

automatic transmission works — something about belt drive or rubber bands or something — but it's a lot smoother than any other automatic I've driven. You simply don't even feel it change gear. Although I can see the simplicity of having only two positions for the gear lever (forward for reverse and backward for forward), why couldn't they organise it so that you pulled the lever back for reverse and pushed it forward to go forward?

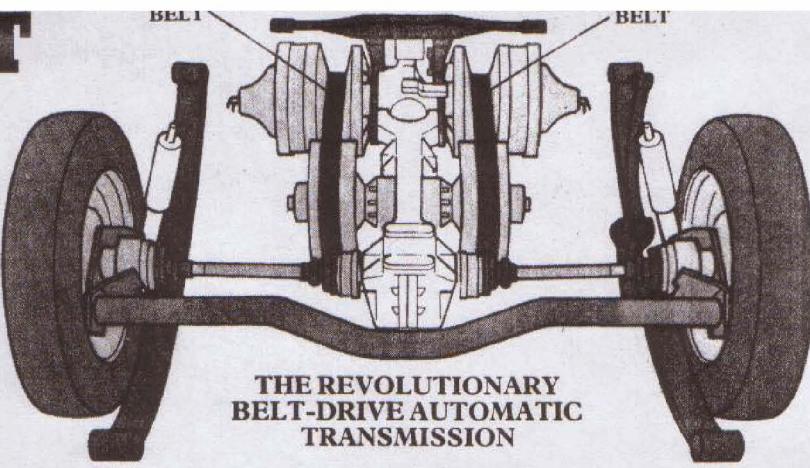
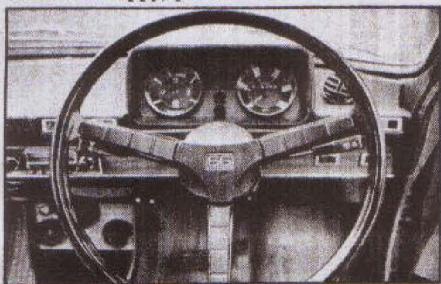
But once you get moving it really buzzes along and the steering and brakes give you a great feeling of security. It's also fairly quiet at motorway speeds — and you don't have to turn the radio up to full volume or shout to be heard above the engine noise. There's an overall feeling of solidity, which means the Volvo's very easy on the ears.

One major fault, though, from my point of view is that the interior door handles are too small and almost flush with the paneling, so opening the doors from the inside is a risky business; no woman who prides herself on an elegant set of fingernails is ever safe...



# BAND SET

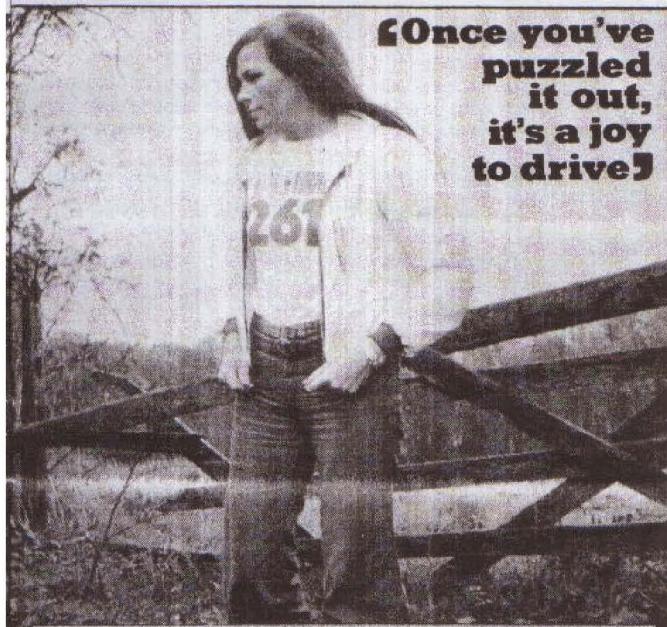
Black marks from Cindy for the Volvo's confusing switchgear (below) and "back to front" gear lever (below right). But out on the road it feels nippy, quiet and secure.



## THE REVOLUTIONARY BELT-DRIVE AUTOMATIC TRANSMISSION



**Once you've  
puzzled  
it out,  
it's a joy  
to drive]**



**VOLVO 66GL:** Four cylinder 1289c.c. in-line engine, water cooled. **TRANSMISSION:** rear-drive infinitely variable belt drive. **BRAKES:** disc front, drum rear. **STANDARD EQUIPMENT:** two-speed wipers, electric washers, hazard warning lights, inertia reel seat belts front and rear, reclining front seats with integral headrests, reversing light, laminated windscreens, two halogen spotlights, electrically heated rear window, door mirrors. **PERFORMANCE:** approx. 85m.p.h. top speed. **FUEL CONSUMPTION:** approx. 35m.p.g. **HEIGHT:** 4ft. 6.3in. **WIDTH:** 5ft. 0.6in. **LENGTH:** 12ft. 9.7in. **PRICE:** (at time of going to press) £2,283.

Developed by the Daf side of the partnership, this is a unique feature of the Volvo 66GL. The two driving belts give an infinite number of possible "gear ratios", with a completely smooth "change" between them. Volvo claim extra economy and long engine life through perfect matching of engine and transmission speeds under all conditions

## SECOND OPINION

Birmingham, England's self-styled Second City, is number one as far as the motor industry is concerned. And Birmingham's Independent Local Radio Station, B.R.M.B., takes cars so seriously that its programme director, John Russell, is also its motoring correspondent. Each month in Radio Guide, John will be giving his personal opinion on the car featured in our main road test report. He starts off this month with his reactions to the little Volvo tested by Cindy Kent.



The marriage of the Swedish Volvo and the Dutch Daf seemed an unlikely one at first. Volvo had made a name for producing large, very safe motor cars — and Daf made a small car driven by rubber bands, which many motoring journalists found hard to believe.

The 66GL is fun to drive and is much more predictable than the earlier belt-driven Dafs. The large bumpers show its Volvo styling and the gear lever has been re-designed, as have the seats with their built-in headrests. I think more refinements will be added in the years to come — at the moment it looks a bit like a shotgun marriage. But the main drawback is the price. At nearly £2,300, it's an expensive little package compared with the opposition. ■



# JOHN, PAUL, GEORGE, RINGO

Years touring the folk clubs, a West End of London debut in *John, Paul, George, Ringo... and Bert*, and a hit single, *Answer Me*, from her most recent album, have made Barbara Dickson a Ms. most likely to succeed. Her change of image from specs, long hair and tweeds to chic Forties lines and a softer profile better suits her delicate style and gentle Scottish brogue. But when it comes to food, Barbara is fiercely patriotic, as *Radio Guide's* cookery editor Veronica Herriot found out.

WITH HOGMANAY a headache most Scots remember with rueful relish, January 25 (Burn's Night) with its traditional feast of haggis and clapshot is something to look forward to.

"Whenever I come back from my home in Dunfermline I bring a haggis for a Scottish evening in my London flat. English sceptics never believe it's edible until presented with a glass of my favourite malt whisky and a plateful of haggis and clapshot," Barbara says, with a wry chuckle.

Barbara's definition of her role as a cook is "a little must go a long way. I don't often cook, but I like to take time when preparing a meal." Scottish meals tend not to have much gravy, so don't be dismayed if haggis and clapshot looks dry. Drink more whisky to wash it down, or claret, the authentic drink, introduced to the Scottish gentry by Mary Queen of Scots. Barbara says all the best kippers come from Scotland — who said Scottish food wasn't sophisticated? "So if it's my dinner party, it's kipper pâté for starters." Barbara chooses Atholl Brose as a sweet. "The Scots describe this as the nearest thing to nectar," she says. After trying it, I agree.

Barbara was amused when I asked her about oatcakes. "They were the cause of my failing my first school cookery exam. I had to make them and followed what I remembered of the recipe. But when I opened the oven door, the

cremation was sad organ music."

The exotic haggis is the obvious centrepiece of Barbara's Scottish cooking. But for readers who live outside traditional haggis-eating territory it can present problems. Instructions like "clean the sheep's stomach and turn it inside out" are enough to put many Sassenach cooks off the idea straight away and it can be difficult to find a butcher to supply the necessary parts of the sheep's anatomy. One way round this is to buy a ready-made haggis. They cost anything from 45p to 70p and can be found in many butcher's shops, delicatessens and gourmet food shops.

But the best alternative is to try our recipe for pot haggis which is steamed in a basin and is much simpler to prepare than the traditional beastie. And for the diehards and those with a co-operative butcher here is a recipe for the true authorised version as well.

## POT HAGGIS

- 3 large onions
- 1lb. liver
- 8oz. oatmeal
- 8oz. chopped beef suet
- salt and pepper

Skin the onions. Place the onions and liver in a saucepan and cover with cold water. Bring to the boil and then simmer for 40 min. Allow to cool. Mince or finely chop the liver and onions reserving the cooking liquid. Put the oatmeal in

a thick-bottomed pan and toss until lightly browned. Add the suet, liver, onion, salt and pepper. Add enough of the liquid in which the liver was cooked to moisten and mix all the ingredients together to form a soft consistency. Turn into a greased basin, cover loosely with greased greaseproof paper, and tie securely with string. Half fill the base of a steamer or saucepan with water. Bring to the boil. Put the basin in the steamer or pan. Steam or boil for two hours, replenishing pan with boiling water as it evaporates. Serve the haggis hot, with clapshot of course.

## HAGGIS

- 1 sheep's stomach
- 1 sheep's heart
- 1 sheep's liver
- Lungs of a sheep
- Salt and freshly ground black pepper
- Nutmeg
- Cayenne pepper
- 1 onion chopped
- 8oz. oatmeal
- 8oz. chopped beef suet
- Stock to moisten

Clean the sheep's stomach and turn inside out. Cover heart, liver and lungs with salted water and bring to the boil. Boil for  $\frac{1}{2}$  hour then drain. Mince heart and lungs finely. Grate liver and mix all together. Season with salt, pepper, a pinch of nutmeg and cayenne. Add chopped onion, oatmeal and beef suet. Stuff the

mixture into the sheep's stomach until just over half-full. Add the stock and sew up the opening. Prick the haggis with darning needle or dirk to prevent it from bursting during cooking. Wrap in a cloth and place in a large pan of hot water. Boil for three hours. Remove from pan and serve hot, wrapped in a starched napkin.

## KIPPER PATE

- 2 whole kippers
- 1 tablespoon double cream
- 4oz. softened butter
- 1 tablespoon lemon juice
- Cayenne pepper
- $\frac{1}{2}$  teaspoon ground mace

Place the kippers in a bowl and cover all but the tails with boiling water. Leave to stand for five minutes. Drain and carefully remove skin and bones. Pound the kipper flesh with the cream and butter in a pestle and mortar (or use a liquidiser). Add lemon juice and season with a pinch of cayenne and the ground mace. Store in an earthenware jar in the fridge. Kipper pâté is delicious served with a nutty-flavoured brown bread.

## CLAPSHOTT

- 2lb. boiled potatoes
- 2lb. boiled turnips
- 1 tablespoon chopped chives (fresh if available)
- 4 tablespoons good beef dripping
- salt and freshly ground black pepper



# ...AND HAGGIS



Mash together the boiled potatoes and turnips. Add chopped chives. Melt dripping in a heavy-base saucepan and stir in the potato and turnip mixture. Mix thoroughly over low heat. Season to taste. Serve very hot.

## ATHOLL BROSE

**10 fl. oz. double cream  
3 tablespoons lightly toasted oatmeal**

**2 tablespoons runny heather honey  
2 wine glasses whisky**

Beat the cream until frothy. Stir in oatmeal and heather honey. Place in fridge until just before serving, then add whisky, mixing lightly. Pour into tall glasses and serve.

## OATCAKES

**4oz oatmeal  
pinch baking powder  
pinch salt  
1 teaspoon melted fat (butter or dripping)**

Mix oatmeal, baking powder and salt in bowl. Make a well in the centre and add melted fat with enough hot water to make a stiff dough. Turn out onto a board rubbed with oatmeal. Roll into a smooth ball. Knead as quickly as possible until firm and elastic. Roll out to the thickness of half a pencil. To prevent sticking, rub constantly with dry oatmeal. Keep edges even by pinching with thumb and forefinger. Place 5 to 7 inch plate over and use sharp pointed knife to cut neat round. Rub again with oatmeal.

Leave whole or cut into quarters. Place on well-greased warm baking tray and bake in moderate oven (325f or gas mark 5) until cake curls at edges. Remove and rub over the top with oatmeal. Place under hot grill for few minutes and serve.

# WIN



Here's a special competition for readers who know something about Scottish food. What is chicken howtowdie and who brought it to Scotland? First three postcards out of the mailbag on February 1, each wins a copy of Barbara Dickson's album *Answer Me*. Just write your answers in the space below, add your full name and address and send it to: "Barbara Dickson", Radio Guide, PO Box 40, Kettering, Northants., to arrive not later than last post on January 31, 1977.

Chicken howtowdie is

Brought to Scotland by

NAME .....

ADDRESS .....



Linda Lewis  
Competition:

The first 20 all-correct and nearest-correct entries out of the mailbag, who each receive a copy of Linda Lewis's *I'm Not A Little Girl Anymore* album, are: Anne Hewitt, Manchester; Sheila Green, Suffolk; Rosalyn Harris, Bideford; Albert Phear, London E4; Sue Kirk, London SE7; Teresa Laffey, Leeds 16; Geoffrey Woodcroft, Birmingham; K. McLoughlin, Cleveland; M. Carolan, Huyton; Angela Gurney, Smethwick Warley; Mrs. J. Aston, Birmingham; Dennis Madden, West Bromwich; Christopher Fairbairn, London N7; B. Vincent, Essex; Billy Cooper, Chester; Doreen Hyde, London W7; Jacqueline Mee, Thames Ditton; C. Boggett, Bucks; Mrs. I. Tarbutt, Guildford; Dave Garfield, London SE13.

The correct solution: *Rock and Roller Coaster* and *It's In His Kiss*.

## Cat Stevens Competition:

The first 20 entries out of the mailbag to correctly complete the title of the Cat Stevens' album track *Hard Headed Woman* win a copy of *Numbers*. They are: M. Grealey, Merseyside; R. Blanchard, Isle of Wight; Miss S. Brown, Redcar; Mrs. C. Stuckey, Essex; B. Wilford, Leeds; A. Martin, Essex; A. Spencer, Nottingham; Miss C. Deevoy, Belfast; A. Lear, Henley-on-Thames; E. Hock, Warley; T. Went, Ipswich; A. H. Al-Ali, Nottingham; Miss M. McMurtry, N. Ireland; P. Thompson, London SE23; Eva Jenkins, Dunstable; Susan Turner, Ramsgate; W. Murphy, Merseyside; Anne Holliman, Romford; E. Santos, Bath; A. Jones, Bishop Auckland.

## LINDA and CAT Winners

**W**ITH 40 TOP ALBUMS to be won, the Linda Lewis and Cat Stevens competitions in the October issue of *Radio Guide* attracted large entries. But the Lewis fans seemed to have a bit of trouble naming Linda's two recent Top 20 singles. There was no such problem over completing the title of the classic Cat Stevens album track, *Hard Headed Woman*, and it really was the luck of the draw as the correct answers came tumbling out of the mailbag.



# LAST CALL FOR CUPS!\*

*'Cup' label offer must end 31st January 1977.*

Keep going all you enthusiastic Nescafé† 'cup' collectors! We hope you're still enjoying plenty of lovely cups of Nescafé and saving as many special 'cup' labels as you can—because there are only a few more profitable 'collecting' weeks left.

## Remember the rules?

All you do is look out for Nescafé jars with the special 'cup' labels, study the cup 'values' and then decide how many you want to save. 17 'cups' (which can be collected from, say, two 8oz



labels and one 4oz label or any other permutation of complete labels) entitles you to 50p and 28 'cups' to £1 in cash.

\*(If necessary, ordinary Nescafé labels will also be accepted. 8oz labels are 'worth' 7 cups, 4oz labels 3 cups and 2oz labels 1 cup).

But hurry! You've no time to lose—'cups' are running out fast!

Valid in the U.K. only. Please allow 2-8 days for delivery.  
Only one application of up to £1 value per household will be  
honoured and no bulk applications from the trade will  
be accepted.

†Nescafé is a registered trade mark to designate Nestle's instant coffee.

## APPLICATION FORM

SEND TO: NESCAFÉ 'CUP' COLLECTION OFFER,  
P.O. BOX 101A SURBITON SURREY KT6 5AX.

I agree to the terms of this offer as set out above and enclose labels to the value of:  
17 'cups', I claim 50p\*      \*Delete as applicable.  
28 'cups', I claim £1\*      \*Delete as applicable.

Mr/Mrs/Miss \_\_\_\_\_ Use block letters in ink please  
Address: \_\_\_\_\_  
\_\_\_\_\_  
Town: \_\_\_\_\_

County: \_\_\_\_\_ Postcode: \_\_\_\_\_  
Closing date for receipt of applications January 31st, 1977.



8oz Label = 7 cups



4oz Label = 3 cups



2oz Label = 1 cup

## Nescafé makes a LOVELY cup of coffee

# THE CHART TOPPERS

Your guide to the nation's taste in recorded music continues this month. With the assistance of 18 independent local radio stations, we have tabulated regional Top Five charts of the most-played albums over the past four weeks and then compiled a national chart to the top sounds. Last month's placings are shown in brackets.



1. Electric Light Orchestra



2. George Harrison



3. Abba



4. Eagles



5. Queen

1. (—) New World
2. (—) 33½
3. (3) Arrival
4. (—) Hotel California
5. (—) A Day At The Races
6. (1) Songs In The Key Of Life
7. (4) Twenty Golden Hits
8. (—) Hejira
9. (—) Greatest Hits
10. (4) Endless Flight
11. (—) Music Music
- (—) Love Songs And Fairytale
- (—) Gilbert O'Sullivan's Greatest Hits
- (—) Billy Preston
- (—) Spirit
17. (—) I Am A Song
18. (—) All This And World War II
18. (—) Mother's Finest

- Electric Light Orchestra
- George Harrison
- Abba
- Eagles
- Queen
- Stevie Wonder
- Glen Campbell
- Joni Mitchell
- Hot Chocolate
- Leo Sayer
- Helen Reddy
- Dana
- Gilbert O'Sullivan
- Billy Preston
- Earth, Wind and Fire
- Kristine
- Various Artists
- Mother's Finest

- Jet
- Dark Horse
- Epic
- Asylum
- EMI
- Motown
- Capitol
- Asylum
- RAK
- Chrysalis
- Capitol
- GTO
- MAM
- A & M
- CBS
- Power
- Riva
- Epic

- (—) A Little Bit More
- (—) Gladys Knight And The Pips
- (—) It's Better Than Working
- (—) Showaddywaddy's Greatest Hits
- (—) Rarities
- (—) Waves
- (—) Wind And Wuthering
- (—) Pullin' Together
- (—) Mary, Scherrie and Susaye
- (—) Going Up In Smoke
- (—) The Mersey Era Vol. II
- (29) The Best Of The Stylistics Vol. II
- (—) Linda Ronstadt's Greatest Hits
- (—) Don't Stop Believing
- (—) Every Night's A Saturday Night

- Dr. Hook
- Gladys Knight and the Pips Mud
- Showaddywaddy The Shadows
- Clifford T. Ward
- Genesis Grinderswitch
- The Supremes Eddie Kendricks
- Various Artists
- The Stylistics Linda Ronstadt
- Olivia Newton-John
- Drifters

Capitol  
Buddah  
Private Stock  
Bell  
NUT  
Philips  
Charisma  
Capitol  
Motown  
Motown  
EMI  
H & L  
Asylum  
EMI  
Bell

## METRO RADIO

1. Music Music Helen Reddy
2. New World ELO
3. Mary, Scherrie and Susaye The Supremes
4. Playing At The Games Nazareth
5. Beautiful Noise Neil Diamond

## BEACON RADIO

1. Arrival Abba
2. It's Better Than Working Mud
3. Going Up In Smoke Eddie Kendricks
4. Good Times Guys 'n' Dolls
5. The End Of The Beginning Richie Havens

## CAPITAL RADIO

1. Songs In The Key Of Life Stevie Wonder
2. All This And World War II Various Artists
3. New World ELO
4. A Day At The Races Queen
5. Hotel California Eagles

## RADIO TRENT

1. A Day At The Races Queen
2. Greatest Hits Showaddywaddy
3. The Mersey Era, Vol. 1 Various Artists
4. 33½ George Harrison
5. The Best Of... George Harrison

## PLYMOUTH SOUND

1. Songs In The Key Of Life Stevie Wonder
2. Rarities The Shadows
3. Best Of The Stylistics, Vol. 2 Stylistics
4. Endless Flight Leo Sayer
5. Arrival Abba

## DOWNTOWN RADIO

1. Twenty Golden Greats Glen Campbell
2. A Little Bit More Dr. Hook
3. Arrival Abba
4. Greatest Hits Vol. 3 Charlie Pride
5. Sound of Glory London Philharmonic Choir

## PENNINE RADIO

1. New World ELO
2. Hotel California Eagles
3. Every Night's A Saturday Night Drifters
4. 33½ George Harrison

## RADIO ORWELL

1. Hejira Joni Mitchell
2. Mother's Finest Mother's Finest
3. Pullin' Together Grinderswitch
4. Best Of The New Riders New Riders of the Purple Sage
5. Wild Cherry Wild Cherry

## RADIO CITY

1. Hotel California Eagles
2. Gladys Knight and the Pips Gladys Knight and the Pips
3. 33½ George Harrison
4. Twenty Golden Greats Glen Campbell
5. Hejira Joni Mitchell

## RADIO VICTORY

1. Twenty Golden Greats Glen Campbell
2. Arrival Abba
3. Songs In The Key Of Life Stevie Wonder
4. Greatest Hits Hot Chocolate
5. Greatest Hits Frankie Valli and the Four Seasons

## THAMES VALLEY RADIO

1. Love Songs And Fairy-tales Dana
2. Waves Clifford T. Ward
3. Arrival Abba
4. I Only Have Eyes For You Johnny Mathis
5. Together Again New Seekers

## RADIO HALLAM

1. A Day At The Races Queen
2. Hejira Joni Mitchell
3. Hotel California Eagles
4. New World ELO
5. Songs In The Key Of Life Stevie Wonder

## RADIO TEES

1. Greatest Hits Hot Chocolate
2. Endless Flight Leo Sayer
3. New World ELO
4. The Best Of The Doobies Doobie Brothers
5. All This And World War II Various Artists

## SWANSEA SOUND

1. 33½ George Harrison
2. A Day At The Races Queen
3. Linda Ronstadt's Greatest Hits Linda Ronstadt
4. Greatest Hits Gilbert O'Sullivan
5. Arrival Abba

## RADIO CLYDE

1. Billy Preston Billy Preston
2. New World ELO
3. Hotel California Eagles
4. 33½ George Harrison
5. The Pretender Jackson Browne

## PICCADILLY RADIO

1. Spirit Earth, Wind and Fire
2. Wind And Wuthering Genesis
3. New World ELO
4. Festival Santana
5. Stephen Bishop Stephen Bishop

## RADIO FORTH

1. I Am A Song Kristine
2. 33½ George Harrison
3. Don't Stop Believing Olivia Newton-John
4. Greatest Hits Gilbert O'Sullivan
5. The Pretender Jackson Browne

## WIN

WIN THE ELO's superb hit album, *New World*. We are giving away 25 copies — and you could get one of them. Just tell us the name of the chart-topping group which featured ELO leader Jeff Lynne before the Electric Light Orchestra was formed. Fill in your name and address on the coupon below and send your answer to: "ELO", *Radio Guide*, PO Box 40, Kettering, Northants, to arrive no later than January 31, 1977. First 25 correct coupons out of the postbag on February 1, will each win a copy of *New World*.

Jeff Lynne played with .....

NAME .....

ADDRESS .....

If you're  
looking for a  
low tar cigarette  
surely it makes  
sense to smoke  
**Silk Cut.**<sup>®</sup>

The Silk Cut range:

Green 37p. Blue 39½p. Extra Mild 44p. Red 44p. King Size 46p. International 54p.

Recommended retail prices.

SC12

**LOW TAR** As defined by H.M. Government  
EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING

# WRITE-IN

**T**HIS is the part of *Radio Guide* where we want listeners to get together and swap ideas on each and every topic that comes out of your radio. Tell us what you like and what you hate. Tell us what makes you laugh and what makes you weep. Tell us about your local favourites and about the stars you particularly enjoy from the whole wide world of entertainment. We'll pay £2 for the most interesting letter of the month sent to Write-in, *Radio Guide*, 247 Tottenham Court Road, London W1P 0AU.



## Tops at eight

A PARTY OF US (eight in all) went to a local club where the Top of the Bill was Gerry and the Pacemakers. But for the 20 minutes prior to his coming on stage we saw a local girl — eight-year-old Jenny Jay — who sang about eight songs. And she was very good. But because (we were told) she had to be off stage by 10 p.m. (as a minor) we didn't get to meet her. Does Jenny have a fan club address — and is she on record at all?

I am 25 years old, married with a boy and a girl, and, like all those at our table, thought the little girl was very talented and had a lovely voice.

Mrs. I. Seaman,  
Selly Oak, Birmingham 29

• Jenny, known as the Midlands own "Shirley Temple", is on record but doesn't yet have an organised fan club. If you want a copy of her record or need more information, write to Jenny's father, Mr. G. A. Bolton, at 243 Longbridge Lane, Northfield, Birmingham B31 4RE (please enclose a stamped, self-addressed envelope) or telephone him on 021-475 8687.

## Flying high

FIRST OF ALL let me say what a great magazine *Radio Guide* is. It is the best music paper around and I do not only speak for myself but the rest of the lads in my Sqdn. I am in the RAF and, at the time of writing this letter to you, I am at my parents' home on leave before I go out to Germany for a three-year posting with the rest of the lads. We are about 20 blokes; not married. Most of the lads are between the ages of 19-25 and, being away in Germany for three years, they would like to have some penpals. Anyone interested please write to me at my parents' address (below) as I will be here till the middle of January before we all go to Germany.

Cpl. Paul David Fulton,  
c/o 1A Palmerin Ave,  
Westcliff-on-Sea, Essex

## Mum approves

BACK IN the summer a DJ autographed my *Radio Guide* with the words "Keep On Listening". Well, I have.

Except for the odd social occasion, the hours 9-11 p.m. (sorry 2100 to 2300) are sacred, not even the "telly" interferes, nobody's allowed to phone me, no one is allowed to call unless they keep quiet.

So I'll "keep on listening" while he "keeps on playing" the music that my mother shouldn't — but does — like.

Thanks to Nicky Horne of Capital.

Mike Bessont,  
London E3

## Ferrie good

I DON'T KNOW if the natural modesty of Clyde's Tom Ferrie kept him out of your A to Z of DJs, but he deserved top place as the man who helped to get Demis Roussos established as the special star he is in Scotland. Who says so? Demis himself — much to Tom's blushes.

Pauline Thomson,  
Glasgow.

## More please

CONGRATULATIONS on your new-look *Radio Guide*. I still feel, however, that it needs more advertising, both on ITV and ILR, since it could be a very effective means of getting more people interested in commercial radio. *Radio Guide* has gone through a lot of major changes in the last couple of years and I now hope that it will stay as it is.

Peter A Phillips,  
Swansea,  
West Glamorgan.

## Keep it friendly

A LOT OF PEOPLE look back on pirate radio in the Sixties as being Britain's best-ever form of light radio entertainment. But those offshore stations had just a small team of disc-jockeys playing quite a small batch of records interrupted once an hour by a short attempt at a news bulletin.

Local stations nowadays have far more disc-jockeys and presenters and far more features. You only have to glance at the elaborate schedules involved.

The present format on local stations is clearly more sophisticated and expensive. But I must make the point that it all doesn't get so official and complicated it loses the friendliness of the early days.

F. Byrne,

Donnybrook, Ireland.

• Who wins our £2 for the most interesting Letter of the Month.

## Good news

WHY DO the DJs get all the credit and public acclaim? True, they are important, but, in my opinion, so are news readers. Here in Sheffield we are lucky to have, in Radio Hallam, one of the best, if not the best news teams on the airways. The Editor, Ian Rufus, does an excellent job, as does everyone in the newsroom.

Recently, we had an Election Special from midnight onwards. This was produced and co-presented by Jim Greensmith and included a listeners' phone-in: news direct from Washington — and, in the early hours of the morning, an Outside Broadcast to get the views of the man in the street — literally!

So, to all ILR News readers and the central staff at IRN: keep up the good work, ladies and gents, somebody out here appreciates what you are doing.

Peter Squires, Sheffield

## A fan for Tony

TONY CHRISTIE has a superb cabaret act but his records don't get the plays they deserve. Let's hear more of him.

Dorothy Barry,  
Shipley, Yorks.

## Swiss tease

I THOUGHT you might like to hear about something that has been coming on my radio. I was sitting in bed on Wednesday, September 15, listening to Sean MacManus on Radio Tees when just before the 11 o'clock news there was a small piece of music then a loud voice said "This is Radio Switzerland" then the voice said it in many different languages. I could only hear Radio Tees very faintly in the background so I had to switch the radio off. Could you explain to me how Radio Switzerland could come out over the radio much louder than Radio Tees when Radio Tees is much nearer?

Michelle Hewitt,  
Redcar, Cleveland.

• You've hit on a real mystery. An IBA engineer we asked had to admit he was puzzled too, as there is no high-powered Swiss station anywhere near the Radio Tees wavelength (237m, 1169 kHz). There are stations like this at Strasbourg and in Sweden but your problem must be due to some freak reflection of radio waves from the ionised layers 50 miles above the Earth's surface. All the IBA can suggest is that you switch to the VHF stereo transmissions on 95.0, which are not affected by such interference.

## STAR AUTOGRAPH

This month Demis Roussos takes the Fraser White pen test ...



THIS is semi-printed writing with pronounced leftward tendencies. There are frequent breaks in the writing showing that he is intuitive. He gets plenty of ideas and is likely to have creative ability in the writing field and in music, plus a rather careful nature.

The leftward tendencies show quite a degree of reserve and perhaps even shyness. He does not appear to be a particularly energetic type and the downward slant of the lines indicates some tiredness.

He does seem to be the gregarious type and probably picks his friends carefully. He is likely to have his private life well organised.

The power of the signature commands self-confidence.

## STARSCOPE

### CAPRICORN

(June 22 — July 22)

Should be good news for you and your partner. Enter a contest in mid-month, you may well be a winner. Something old, like a piece of jewellery, starts to have sentimental value.

### AQUARIUS

(Jan. 21 — Feb. 18)

You can't see your way clear — there are muddles and delays. At work you will need to catch up, meaning less leisure time than usual. January 7-15 is your lucky time, especially in romance.

### PISCES

(Feb. 19 — March 20)

There's an alarm early in the month, but it ends well. A letter puts new ideas into your head, and also gets you in touch with someone in another part of the country.

### ARIES

(March 21 — April 20)

A hunch of yours will prove right. A good friend may decide to move away. Keep an eye on personal belongings away from home. Don't let someone get away with rude behaviour.

### TAURUS

(April 21 — May 20)

There's a small change at work . . . for the better. A youngster will spring a surprise on you. You can have great fun early in the New Year . . . when someone else is away? Lucky time: January 14-18.

### GEMINI

(May 22 — June 21)

You can make a great start to 1977. Turn over a new leaf in your love life; aim to please, but stay in charge of your own life. You may be out of favour with someone at work, though.

(Cancer)



A changeable month; you may become interested in someone new. A trip away from home could make a big difference to your outlook. A word out of the blue will set you on a new direction.

### LEO

(July 23 — Aug. 23)

Someone you disliked will start being nice. There's a chance to see someone famous. Other people's transport will let you down. You may become involved in a new craze.

### VIRGO

(Aug. 24 — Sept. 22)

There's a big transatlantic influence in your life; you may find Britain boring as a result! A new friend could get you involved in a fresh social scene. People at work will make demands on you.

### LIBRA

(Sept. 23 — Oct. 22)

Things move at too slow a pace, but you can't speed them up. You can borrow some useful equipment which you may want to buy at a later date. There will be an air of modernisation at work.

### SCORPIO

(Oct. 24 — Nov. 22)

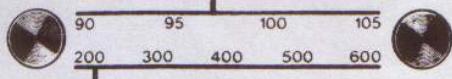
A disappointing start to 1977; you may be ill for a while, and finances are troubling. But around January 18-24 you hear better news — take the advice of a good friend.

### SAGITTARIUS

(Nov. 23 — Dec. 21)

There's good news in a roundabout way — you won't be the first to hear. You may become involved in new voluntary work. After a period of tension, you feel safe in someone's arms again.





210m 1430kHz 97.0/MHz vhf stereo

**Radio  
210**  
THAMES VALLEY

## WEEKDAYS

- 0600 **The Breakfast Show**  
Paul Hollingdale, assisted by Sarah Russell at the News Desk, gets the Thames Valley day off to a bright start.
- 1000 **The Mike Matthews Show**  
Mike's daily programme is full of good music with lots of quizzes and competitions.
- 1400 **The Afternoon Show**  
Tune to Tony Fox for a leisurely afternoon with a get-you-home service from 1600.
- 1800 **Thames Valley News Desk**  
David Addis and his team wrap up the day's news nationally and locally.

## EVENINGS

- MONDAY**
- 1800 **Thames Valley News Desk**  
And 210 Cinema with Paul Hollingdale.
- 1900 **Sportacular**  
Tony Holden with news of Thames Valley sport and personality interviews.
- 2100 **Classical Concert**  
Three hours of popular classical music with Ambrose Miller.
- TUESDAY**
- 1800 **Thames Valley News Desk**  
Including theatre news with Andy Badenoch.
- 1900 **Open Air**  
Programmes made by Thames Valley listeners.
- 2100 **Country Express**  
Tony Holden introduces 210's programme for country and western fans.



**Phone-In**  
Fridays at 2100,  
with Mike Read's Pop Party.  
Tel. Reading 413131

For information, write to:  
Radio 210,  
PO Box 210,  
Thames Valley, Reading,  
Berks. RG3 5RZ.

## WEDNESDAY

- 1800 **Thames Valley News Desk**  
With news of classical music concerts.
- 1900 **Spotlight**  
Stephen Crozier introduces news of local happenings in the arts.
- 2100 **Soul Survey**  
Mike Read plays the best in soul and reggae.

## THURSDAY

- 1800 **Thames Valley News Desk**  
Plus pop gigs with Fifi.
- 1900 **Counterpoint**  
A balanced discussion of significant subjects chaired by Stephen Crozier.
- 2100 **Top 40**  
Mike Read brings you 210's Easy Listening Top 40 Chart.

## FRIDAY

- 1800 **Thames Valley News Desk**  
News round-up of the week.
- 1900 **Weekend Preview**  
Tony Holden starts your weekend with information and interviews.
- 2100 **Pop Party**  
Mike Read with music and phone-in participation for everybody.
- 0003 **Closedown**



Steve Wright invites you to enjoy four hours of music, fun and competitions in *Wright On* from 1000 every Saturday and Sunday

## SATURDAY

- 0600 **Top 40**  
Stephen Crozier brings you a lively early morning show including the whole of the 210 Easy Listening Top 40.
- 1000 **Wright On**  
Four hours of Saturday morning fun with Steve Wright.
- 1400 **Saturday Leisure**  
Tony Holden introduces four hours of music interspersed with up-to-the-second news of major sport in the Thames Valley.
- 1800 **210 Club**  
Saturday evening pop music and news with Steve Wright.
- 2100 **Disco Night**  
Mike Read introduces three hours of music.
- 0003 **Closedown**

## SUNDAY

- 0600 **Steve Crozier**  
Steve injects his own brand of humour into his early morning show.
- 1000 **Wright On**  
Steve Wright with music, what's on, and competitions.
- 1400 **Sunday Pleasure**  
Tony Holden brings you the best items of the week, including 210 Cinema.
- 1800 **Thames Valley Top 40**  
The final chance to hear 210's Easy Listening Chart with Steve Wright.
- 2100 **Golden Days**  
Memories revived - with Mike Read. Includes information for hi-fi stereo enthusiasts from 210's engineers.
- 0003 **Closedown**

## Capital Radio:

WEEKDAYS - 0200 Night Flight 0600 The Breakfast Show 0900 Michael Angel 1200 Case On Delivery 1500 Roger Scott 1800 Cruising Friday 1900 London Today 1900 Open Line 1930 Friday Forum (Fri.) 2100 Your Mother Wouldn't Like It 2300 Tony Myatt SATURDAY - 0200 Night Flight 0600 Kenny-go-Round 0900 Capital Countdown 1200 Kenny Everett (Jasper Carroll on Jan. 1, 2, 8 and 9) 1400 Person To Person 1600 London Link 1800 The Spectrum 2100 Backseat Boogie 0100 American Dream. SUNDAY - 0200 Night Flight 0600 Kenny-go-Round 0900 Solid Gold Sunday 1100 A Sunday Affair 1400 Kenny Everett 1600 Hullabaloo 1800 The Collection 2000 Alternatives 2100 A Question Of Faith 2200 Mardi Gras 2300 Duncan Johnson.

## LBC Radio:

WEEKDAYS - 0100 Nightwatch 0500 Morning Music 0600 AM 1000 Brian

Hayes 1300 Newswatch 1700 Newsbreak 2000 Music With Edward Heath (Mondays only) 2000 Music In Stereo (Tues. Thurs. Fri.) 2000 Jazz And Stereo (Wed. only) 2030 Music And Stereo (Mon. only) 2100 Nightline. SATURDAY - 0100 Nightwatch 0600 Morning Music 0700 Christopher H. 0800 AM 1000 Jellybombs 1300 Newswatch 1330 Sportswatch 1800 Newswatch 1830 Artsweek 1830 The Decision Makers (from Jan. 15) 1900 Artsweek (from Jan. 15) 2100 Nightline. SUNDAY - 0100 Nightwatch 0600 Christopher H. 0700 Morning Music 0800 AM 1000 Open Line 1300 Newswatch 1330 Open Line 1600 Artsweek 1800 Newswatch 1830 Sports Extra 1900 Sunday Supplement 2100 Nightline.

## Radio Victory :

WEEKDAYS - 0600 Breakfast Show 0900 Trend 1000 Mid-Morning 1230 Outlook 1330 Dave Christian 1630 Here Comes The Night 1930 Local Slant 2100 Novel.

EVENINGS - MONDAY - 2115 Soul Source 2200 Viewpoint 2230 Andy's Late Show. TUESDAY - 2115 Jet Spectrum 2200 Victory Challenge 2230 Andy's Late Show. WEDNESDAY - 2115 Southern Comfort 2200 A Week On Wednesday 2230 Andy's Late Show. THURSDAY - 2030 Country Talk 2115 Folk-Ups 2200 Gallery 2230 Andy's Late Show. FRIDAY - 1900 Sports Scene 77 2115 TGIF 2230 Andy's Late Show 0100 Closedown. SATURDAY - 0600 Chris Rider's Breakfast Show 0900 Weekend Extra 1200 The Kenny Everett Show 1300 It's All Yours 1400 Action Jackson 1700 The Victory Roll 2030 Darby Day 2200 Disco Party 0100 Closedown. SUNDAY - 0700 Pathways 0800 Fish On Sunday 1100 Rendezvous 1400 Victory Vintage 1600 Andy's Album Chart 1830 Gallery 1900 Sunday Prom 2100 Reflection 2105 Pollard's Personal Line 2400 Closedown.



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